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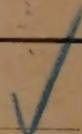
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A CHARMING STAIRCASE FITTED INTO A SMALL SPACE

THE SMALL HOUSE ITS POSSIBILITIES

BY

MARY HARROD NORTHEND

Author of "Colonial Homes and Their Furnishings,"
"The Art of Home Decoration," etc.

WITH ILLUSTRATIONS



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I DEDICATE THIS BOOK TO
EKIN WALICK
AND
CHAMBERLAIN DODDS

FOREWORD

Veritably the lure of the small house has seized upon us, causing us to forsake the precepts of our Colonial forbears, deserting the stately mansion that we may the more contentedly dwell in the less pretentious abode. Here we delight to introduce every type of step saving, work saving device, that we may take time to indulge in out of door sports or educational studies.

This decisive step has brought into our lives an awakening of the joy and gladness that attends the introduction of light and color into the interior of our homes. In this, are we not led by Nature's teachings? She in whose handiwork is never found a mistake, but always beauty and harmony in bird, tree or flower; thus we find them in perfect accord with their surroundings. So we in this, our comparatively new venture, turn to Mother Nature for lessons along interior decorating. Translating the moods and tenses of garden life into our rooms.

Now, joyous color in the finish of our walls, upholstery and hangings, a transition that brings

FOREWORD

in its wake, health and gladness, making us better and more in unison with life through this intimate intercourse with the following of the seasons as represented in outdoor life.

In the writing of this little book these facts have been so impressed upon my mind that I longed to tell others how they could obtain a home atmosphere in each and every room. How to place each and every feature that spells room furnishing, that it may show to the best advantage among its surroundings. Correct grouping of furniture is a lesson that we should learn, doing away with set pieces, rather intermixing the old and new, yet so attractively that individuality is expressed. If I have in the least accomplished my end I shall feel repaid for my loving work, for in my own life the surroundings are so essential to happiness and inspiration that it seemed as if others should benefit by what has been so carefully learned.

I wish to thank the magazines who have allowed me in whole or in part to glean from previous printed works that I might incorporate them in this book and particularly do I wish to thank good friends and true for allowing their charming little home to say "Finis" for me.

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THE SMALL HOUSE

THE SMALL HOUSE; ITS POSSIBILITIES

CHAPTER I

SMALL HOUSE EXTERIORS

THE sweeping assertion that the small house, while not a modern day invention, is rapidly developing north, south, east and west, and coming into its own, is abundantly proven by the numbers of these charming homes one may find occasionally in our city streets or more often broadening out into the open, where space allows for a garden setting.

It would seem that our architects of to-day are evolving dream plans, through which they can bring new and constantly changing designs into the small houses which they are called upon to plan. Thus do we find quaint and picturesque creations here and there along the suburban roads standing out conspicuously from their mates with an individuality that is delightful.

How many as they motor leisurely along country roads, turning now to the right, and again to

the left, have come upon the house they have been looking for so many years. It may be a simple Colonial cottage with the proverbial green blinds standing placidly by the side of a merry, gurgling brook, brightened by gay flowers that clothe the banks. Or it may be a silver weathered farmhouse standing under the shelter of some tree-capped hill, or peering out from behind the shade of an old elm, with the smoke from its big chimney lazily rising above the tree tops.

These small houses are most fascinating in type, ranging from the Colonial through the Italian, Spanish, and English designs, creating a diversity that is ideal. The old-fashioned Colonial, often with clapboard exterior, is almost invariably white with green blinds, while the Spanish is garbed in a variety of tints such as soft cream or gray relieved by a dark trim which acts as a fitting setting to the surrounding grounds.

Every perfect house should live up to its reputation not only in its designing, but in its exterior finish, capping, chimney, and the planning of the grounds surrounding it, for environment makes or mars the effect so much desired.

The small house to-day is dominant. We come upon it by the roadside, nestled into a hillside, along the waterway, and in seemingly endless number in suburban districts, especially where the

opening up of hitherto undeveloped land has tempted the city dweller to desert congested spaces and build a home where he can have a flower garden and a plot of grass land to separate his house from the roadway.

These small houses require skill in their planning. They must incorporate in their somewhat limited space all the best features of the large house. Rightly developed the small house shows an individuality and charm, but wrongly developed, it lacks the chief aim of its being—a home-like atmosphere.

Architecture is a real art, and much as the artist blends his colors so must the designer intertwine the roof and chimney pot, the exterior and its essential features, to create from seeming chaos a harmonious whole characterized by distinctness.

Unfortunately real art is not always considered in small house designing, for the popularity of this type of dwelling has engaged the attention of the "changeling" architect, a man wholly unworthy of the name architect, whose only aim is to build as many houses as possible, and who evolving one design seeks to repeat it as often as he can. To him we owe the disjointed spiritless small house, erected of poor material, constantly demanding repairs, and standing in monotonous array the length of a street, or perhaps

the length of several streets. Such houses are a tiresome strain to the eye of the beholder. Their lifeless duplication shows no individuality, and they look just what they are,—slipshod erections built to sell.

What a relief to turn from such houses to one really created, its exterior exuding the thought given to its planning, and hinting of the beauty within. One such small house comes vividly to mind. It crowns rising land, overlooking a stretch of meadow that sweeps to the water's edge. It boasts no regularity of design, rather it combines features of the Gothic with good American common sense. It was planned to suit its location, avoiding the necessity of uprooting fine trees and sacrificing luxuriant vegetation. Its exterior finish is slap dash and half timber, the first soft cream in coloring, the second dark brown. Topped with a red roof it is most distinctive. Its fine proportions are perfectly balanced, and it fits into its environment unobtrusively, becoming an integral part of it.

Sometimes the small house is built with the idea of enlarging it later on. Here precaution is doubly necessary, for adding on to a house is a real task. Many a really fine original structure has been entirely spoiled in the process. So if you are building with this idea in mind, have a

regard for your enlargements even though they are future considerations.

One solution of this troublesome difficulty may be timely. Some years ago, a home seeker bought a small farm in a rural district. Here he built a small house of simple Colonial design, end to the road. Later on he enlarged it by the addition of an ell on either side, each an exact replica of the original house. Painted white with green blinds, vines and flowers judiciously planted about lending their bit of color, it fits into the landscape perfectly. The ells give no hint of being "afterthoughts," which is the real test of successful enlargement.

Of course space does not always permit of such a solution as this, and a more ornate design than the Colonial requires more skillful handling. Hence the necessity for careful consideration in your original plans. If you will give thought to the enlargements you intend to make at the time you build what will eventually be the nucleus of your home, you will save yourself a vast amount of trouble when you are ready for your enlargement ideas to materialize. Consider just where you will enlarge; study your plan and the size of your house plot; figure out how much additional space you will require. Do not let it be a haphazard guess, and then find that your enlarge-

ments will encroach on your prized garden plot.

In one instance that has come to my knowledge this happened. The owner was an ardent flower lover. He developed a wonderful garden, a perfect bower of harmonious coloring. Then came the realization that his house must be enlarged, and there was no way to enlarge it except to build on in the space occupied by his beloved garden. The garden had to be sacrificed, and when the addition was completed, the house had lost one of its most potent assets, its garden setting.

Do not let this be your experience, and it need not be, if you consider your enlargements at the time you build.

And give a thought to the color in which you adorn your house exterior. You choose your interior colorings most carefully, then why not bestow the same care on your exterior tones, for to every one that views the interior, one hundred will see the exterior. Contrasting tints produce charming effects, as do varying tones of similar colorings. Consider a soft cream for your first story, deepened to Colonial yellow as the second story is reached, topped with an olive green roofing, and individualized by white blinds, or combine buff and brown with green for the roof, or misty gray with red topping, and so on.



A WELL PLANNED ELL, WHICH ADDS BOTH TO THE SIZE AND APPEARANCE OF THE HOUSE

It is the details that give the real touch of individuality, and we cannot afford to overlook them.

But to return to designs. Occasionally the half timbered house suits a location better than any other. Reminiscent of the Tudor and Elizabethan periods, it can be evolved to meet our needs with slight adherence to its original aspect. One handsomely evolved house of this type stands on the shore line of Marblehead overlooking the harbor. Its fine features are best viewed from the water, but from the land side its picturesqueness is notable. It is placed end to the street, and characterized by a wide porch lined with narrow shelves which are decorated by gayly blooming pink geraniums.

Brick and plaster combine effectively for the exterior of the small country house—that miniature replica of the stately city abode—and often half timber is used in conjunction with brick in the upper story. Such houses should be low in build, with carefully proportioned and moderate sized windows. A roof that sweeps over the second story emphasizes the low effect, and to relieve its straight lines dormers may be introduced. Proper planting of shrubs and flowers will give the right setting, and by the way, the setting is a feature that should never be neglected.

Flowers are always decorative, and their gay colorings add a touch of cheer. A house desolate of floral embellishment is much like a precious jewel incongruously set.

The English scheme of plaster is likewise suitable for the small country house. Its rather austere surface can be softened by the use of wood for the pillared porch supports, and the porch itself—the outdoor living room that invites one to loiter where the sun shines brightest—can further contribute, if necessary, to the softening effect. Not necessarily need the exterior be cold white, it may show soft tints such as battleship gray with a red topping, or deep cream with a green topping.

Window boxes are admirable for houses of this type, and they should be kept filled all the year round,—pine branches or hemlock, intermixed with red alder berries and the gay fruitage of the barberry, replacing during the winter season the bright blooms of the summer months.

Then there is the Dutch Colonial type, with its low pitched roof and wide overhang. It fits into any environment, and is particularly adaptable for the narrow lot. Its small-paned, shuttered windows at once suggest the Colonial, lending a touch of quaintness pleasing to contemplate.

Clapboards seem to be the proper finish for

such a house, yet frequently brick, shingles, stone, cement and plaster are used with good results. Often too, half timber is utilized for the finish, generally in conjunction with plaster, recalling the homely beauty of Anne Hathaway's dwelling.

The shingle finish is particularly suitable for the cottage type, and left to weather the exterior soon presents a silvered gray. A roof of deep red tiles is especially attractive with this finish.

Framed battens placed over cemented brick exteriors may be a bit more expensive, but add much to the finish. The plaster is most effective when left in the rough, and the grain of the wood is better brought out by the application of a thin stain. Never use paint for this purpose as it fills up the grain, just a thin stain that darkens the wood to a rich brown tint, or silvers it to a weathered gray, as your fancy dictates, or your need demands.

Stone seems best suited to estates situated where rock predominates. Here it fits into its surroundings without the harshness of effect that is apt to characterize it in less suitable environment. Harmonizing with its setting it is most attractive, but used out of its proper setting, it is never wholly satisfactory. Rough stone with wide points, or smoothly cut stones are equally suitable for exterior finish, and while not beauti-

ful in themselves can be rendered less lifeless by combining with them vari-colored stones for the window sills and doorways, and also by laying the joints in colored mortar.

Stone houses are expensive, but the cost can be reduced if wood, plaster, or clapboards are used in conjunction with the stone. Any of these will be satisfactory, and they have the added advantage of relieving monotony. Stone was used extensively for house construction in England during the middle of the Twelfth Century, and that examples of such construction are still extant proves conclusively the enduring quality of this material.

Quebec has some interesting houses of this character, most of them located on ancestral farms. They are built of field stone, broad based with massive walls, sometimes two feet in thickness, and topped with high pitched roofs. In design they are typical of the stone houses of Normandy and Brittany.

Possibly it may have been houses of this type that served as an inspiration to one architect in the construction of a small seaside home. For the exterior he utilized the stones in a wall on the estate, laid by slaves in the late Eighteenth Century, such stones ranging in shade from gray to steel blue, and from soft red to purple. For his



AN OLD HOUSE, SHINGLED AND WITH PICTURESQUE DORMER WINDOWS LET INTO THE STEEP ROOF

roofing he chose asphalt shingles laid in courses of gray and black, with an outline of Dutch blue. The result is odd but exquisite, and the charm of the whole is emphasized by the luxuriant growth of old-fashioned flowers bordering the base of the dwelling.

During the last decade, in deference to the demand for fireproof construction, hollow tiles coated with cement have come into favor. These in reality are burned bricks of tile formation, light in weight, yet stable. Frequently they are filled with concrete to increase their solidity. They are considered by architects as the best possible insulation against cold, heat, and dampness, and they have proved far more acceptable in a monetary way than stucco which is applied over expensive metal or wire lathes.

An experiment was lately tried on a gentleman's estate in the erection of a cottage of hollow tile without covering. It was not successful, however, as the rain seeped through and the snow caused dampness, necessitating a coating of cement.

Stucco is unburnable, and it suggests an age old atmosphere imbued with the spirit of sunny Italy. For centuries in that land of sunshine it has raised its scarlet-capped head to azure skies, half hidden in its bower of encircling shrubs

and flowers. How colorful it is with its coral or orange tones set off by its red bonnet, and as it ages its tints mellow into exquisite loveliness. There is a wide range of finishes for the stucco house—smooth trowel, stipple, pebble dash, or sand spray—each adaptable for the simple bungalow or the stately mansion.

And last but not least is the small house of pure Colonial type—the American interpretation of the Georgian model, symmetrical and dignified. Its simple lines, quaint windows, and fine entrance are typical of the best in American designing, and a house of this character is not only attractive but always satisfying.

At first thought the Colonial type suggests white clapboarded walls and green blinds, yet yellow and even red are as traditionally Colonial as white, and to-day brick and even cement is as frequently employed for the exterior finish as clapboards. But whatever its finish, its fine lines are dominant, and it is an indisputable fact that a recurrence of its vogue follows every attempt to supersede it.

Architecture has followed varying trails during the last two centuries expressing in its trend the demands of succeeding generations. We of the present realizing the benefits of light and air insist that our houses shall admit these health

giving assets in abundance, and as a consequence, the cramped apartments of bygone days have no place in our scheme of things. It is a step forward in the right direction, and the small house whatever its design should never sacrifice these essentials.

CHAPTER II

THE ROOF

THE roof, like other essential features of house construction, requires thought in its planning, that completed, it may be an integral part of the structure it crowns. In design, color, and fitment, it must blend with the wall exteriors, but at the same time it can be made to bestow a touch of individuality that pleasingly focuses attention. Much as Burbank, the flower wizard, evolved new specimens, so can the present day home builder, in conjunction with the architect, fashion a practical modern roof that retains the best features of the old-time house tops.

The first houses in this country—the rude log cabins built in the heart of the primeval forest—were topped with thatch. Such roofs were typical of the English houses of the period, and our ancestors in their roof construction naturally followed the design with which they were most familiar. Then, too, they had to utilize whatever was nearest at hand, and thatch grew luxuriantly on the banks of every stream.

There was a charm about these old "straw bonnets," while their chief drawback—their inflammability—was greatly lessened after the first year, when they had become flattened and could be clipped. As they darkened with weather and age, mosses nestled in among the thatch, and birds alighting dropped grass seed, which taking root sprang up. In the spring the birds nested here, adding a touch of melodious cheer that must have seemed a bit of God-sent harmony to the lonely Colonists.

Every section of the new land had its thatched roofed homes, and we find from the old records that in 1664 ninety houses of this type were in Dedham, Massachusetts, and that twelve years later forty houses similarly roofed stood in Waterbury, Connecticut.

Hawthorne most graphically described in "*Our Old Home*," roofs of this nature, which he discovered in England during a short stay at Leamington Spa. "None of these houses," he writes, "appear to be less than two or three centuries old, and they are of the ancient, wooden-framed fashion, with thatched roofs, which give them the air of birds' nests, thereby assimilating them closely to the simplicity of Nature."

But it was not in England alone that thatch was used, for in Norway we find records of roadways

lined on either side by cottages topped with straw. Traversing these roads must have seemed like treading a garden path—the many colored pansies, star-eyed daisies, and wild roses rambling over the topping and festooning themselves around the eaves, adding a bit of effective coloring to the simple framework.

Thatch as a roof covering will never go entirely out of style, if for no other reason than its picturesqueness. But undeniably it is best suited for the small house which is located where there is little congestion. Topping a house enclosed by a living hedge, or one with its walls twined with ivy, it blithesomely invites attention, and in its present day chemically treated development, its greatest detriment—inflammability—is reduced to the minimum possibility.

Shingles for roof covering are generally considered a modern day invention, but as a matter-of-fact they succeeded thatch and were the second type of roofing employed by the Colonists. To be sure these first shingles were crude in construction, being hand-grooved and sawed, but they were made from seasoned wood, far different in wearing quality from the inferior machine made shingles of to-day. Occasionally we discover white pine shingles on old houses that have successfully withstood the storms of centuries,

and are as strong and perfect as when first placed. Most of these old dwellings are of the Seventeenth Century type, with lean-to, weathered in tone to silvery gray, and sometimes patterned by the branches of over-hanging trees.

To-day, non-inflammable roofing is demanded, for with the increase in building and its consequent congestion, especially in large cities, it has become necessary to obliterate everything hazardous. The terrible conflagration that swept through historic Salem a few years ago, and the devastating fires that have occurred in other sections of the country, taught lessons that resulted in laws enforcing fireproof roofing. Science has met the demand thus created, and to-day we are able to secure a wide variety of fireproof roofing material.

Among these materials may be mentioned asphalt shingles. These are made of heavy paper covered with a thick layer of asphalt which is topped with a mixture of crushed slate and sand. They are procurable in tints of green, red, gray, and slate, enabling us to work out effective color schemes in our roofing much the same as we do in our curtain hangings.

Asbestos shingles are highly recommended by architects. These are a combination of asbestos and Portland cement. They are employed most

effectively when laid according to the French style; or diagonally. With them we are enabled to work out delightful novelties in our roof covering, such as utilizing the gray tones to represent lichens, or linking the sea green with the red, evolving a mottled or irregular design. Such shingles are especially suitable for the low type of house, particularly the bungalow.

Gables first came into vogue about the year 1700, and shortly thereafter this type of roofing became most popular. Gables had really become necessities to permit the introduction of dormer windows in attic rooms. Originally, these attic lighting spaces were long narrow slits, placed where they were most needed, although occasionally they were introduced into roofs for decorative purposes.

The dormer window was first used in the South and in connection with Dutch architecture, not becoming popular in the North until some time later. It is a very popular feature to-day, but unfortunately architects in their desire to obtain more light are apt to overdo the motif, thus producing an effect which is far from pleasing. Dormers should be decorative attributes but their placing must be carefully considered.

Queer names were often given to the old-time roofs, especially those that came into favor in the



DORMER WINDOWS ARE AN ADDED ATTRACTION TO THIS HOUSE

latter part of the Eighteenth and early Nineteenth Centuries, such as "gable-on-the-hip," in reality a roof where gable ends rise above the lower hip, allowing wall spaces for the insertion of attic windows. Later when commerce ruled the seas, the "Monitor" appeared, a double decked hip with a straight wall fenestrated between the slopes, designed that ship owners could from the "Captain's walk" sweep the sea with telescopes to sight incoming ships.

To some the story of the old-fashioned roofs made new-fangled to suit present day needs, may sound a bit far-fetched, yet a study of roofs will soon bring a realization that the old-time types are the foundation of most of the Twentieth Century inceptions, and a review of their features will enable the reader to pick a bit here and another bit there in the completed combination.

But the modern roof with its unquestionably superior features in the way of safety, lacks the spontaneous suggestion of handicraft that characterized the old-time toppings. Old roofs were imbued with romance linked with mystery, and the artisans studied their features, realizing that many were a heritage handed down from generation to generation. No books on roofings were available in those days, and the workmen drew on their imaginations in the absence of models.

What such artisans could accomplish in present day roof development can only be conjectured.

Something over a century ago, slate was first utilized for house cappings, not only in this country but in England, Wales, Germany and France. It is considered by experts long-wearing as well as satisfactory, and it is much employed at the present time. Most of the present day slate comes from New England and the South.

Slate to-day is obtainable in a variety of colorings, enabling us to work out many pleasing effects in our roofing, taking into consideration the proper mingling of light and shadow.

Fortunately for decorative effect all houses were not erected at the same period. Hence we find roofs with different pitches, others with gables, and still others with hip roofs, dormer windows or some of the other outstanding features. As the roof is the first feature seen, it should be fashioned to give a pleasing impression.

Poor roofing is expensive, and often the damage that results from its employment amounts to more than the cost of half a dozen roofs. A poor roof soon leaks, allowing water to seep through, injuring walls and causing the plaster to break. So see to it that your roofing is good roofing.

The old stonefield roof, reminiscent of English

houses, affords a charming covering for the present day small house. It depicts an indescribable something that endows it with enduring art, and it possesses the additional attractiveness of being moderate in price.

Gutters or rain pipes prevent discoloration of the walls, and dripping or spattering over the edges of the roof. They are often made very ornamental in design, and are particularly adapted for flat roofs which are loath to shed water. They are usually made of galvanized iron, although lead, tin, or zinc may be used in their construction, while if expense need not be considered copper is best of all. Where the side of the gutter touches the wall it should be turned up at least six inches, and covered with an apron.

There are all kinds of tin suitable for topping a house, ranging from the bright tin plate to that coated with a mixture of amalgam of lead and tin, but this type should not be used on any roof where corrosive gases abound. Also tar and gravel may be used for some small houses.

Terra cotta and concrete tiles are made in several styles and sizes,—plain, book, pan, Spanish, and Ludowici. These should be laid without sheathing or any other surface covering, or on plank sheathing, or a concrete roof.

The sheathing paper being a non-conductor

adds much to the warmth of the house in winter, and to its coolness in summer, and it likewise adds but little to the cost of the house. Nothing is more picturesque than a roof of this kind painted red, crowning a stucco house. Tarred paper should never be used, as the acid injures the metal.

Restlessness and top heaviness should always be avoided and the best of the old masters' styles chosen to lend a dignified simplicity of the house bonnet.

California houses often show red brick and shingles combined. The roofs are low in pitch, often with a projection of eaves and over-hangs resembling the flat-roofed houses of Egypt, the low-pitched tiles of Italy, and Spain, as well as the sweeping thatched ones of India.

Ready-to-lay roofing should have four points of recommendation,—artistic appearance, durability, fire resisting qualities, and a reason for economy. These qualifications have made them very popular, especially for apartment houses where semi-flat concealed roofs are used. No two are exactly alike, and so successful are they from an artistic standpoint that they are freely used.

If you are considering building a house, why

not look carefully into each one of these suggestions. There is a pleasing variety from which to choose, and they surely suggest lines that are impelling.

CHAPTER III

WINDOWS

TO-DAY the window is a decorative part of the house exterior, far different in design from the long, narrow slit of olden times that boasted no beauty and was simply an aperture for the admission of light and air. In its present development the window does not consist simply of framing and sashes set in glass, it embraces the additional features of blinds, awnings, and hangings, fashioned with a view to reconciling exterior design and interior need.

Each style of house demands its own window treatment, but much individuality may be allowed in window placing. Odd types may be introduced provided they do not make for eccentricity in the general effect. The grouping of windows of any kind must be carefully scrutinized, for nothing so detracts from the beauty of exterior construction as wrongly placed or incongruously grouped windows.

The architect of to-day is working to produce distinctiveness in windows, realizing that the

modern home-builder has come to appreciate that windows are more than utilitarian, and as a consequence many really fine window features are to be noted in recently completed small houses.

One such structure might well be termed the house of odd windows. It took a bit of daring on the part of the builder to introduce so many window types in one dwelling, but the result has justified the experiment. Singly and in groups this house has fifteen distinct window designs, yet the completed whole is harmoniously beautiful.

For the eaves the casement type was chosen—that quaint copy of the first ornamental type used in our country, an adaptation of the English cottage window, set with leaded diamond panes, and opening outward. In the ell, a modified arched grouping was employed, and to light the stairway, long, narrow windows were used, each rising a bit above the level of its neighbor, these also giving sufficient light for every nook and cranny of the spiral staircase within. Double and triple windows lent individuality to the rear of the house, and at the front and sides were single and grouped windows of varied design but uniform height.

A first glimpse of this dwelling invariably elicits an exclamation in tribute to its charm, yet the house is conservative in design, really rather

commonplace, but its windows endow it with charm.

Such windows are not accidents, they are the result of careful planning, and when home builders learn the real possibilities of windows in relation to exterior contour they master one of the most difficult phases of external construction.

Dormer windows—symbolic of the second type of house built in our country—are finely suited for the small house of the cottage and bungalow design. Their principal mission is to give light to upper story apartments, but they have the added advantage of breaking monotonous roof lines and adding decorative touches to otherwise commonplace spaces. They are usually fitted with blinds that fasten against the intersection of the roof, giving breadth to their lines and finish to their framing.

Speaking of blinds, what wonderful strides have been made in their fashioning in the last few years! The small house of to-day has blinds of many kinds, varying from the ever popular slat blinds to those of the shutter type, similar in design to the old-time interior shutter. Rightly colored these are fetching in appearance, and they generally show openings in the space near the top,—diamonds, rounds, three leaf clovers,

etc.—to permit a glint of light in the interior when the shutter blinds are fastened to enclose the window.

One bungalow, low in build, and finished with soft cream-tinted cement, topped with a red roof, shows shutter blinds into which have been cut groupings of hearts. This design for shutter decoration has become more or less popular of late, and in this instance its use is particularly appropriate for the bungalow displays over its porch entrance in quaint English lettering its name, "Court of Hearts."

Shutters as such are no innovation. Like many other features fashionable to-day, they were found inside Colonial houses. Here they were of two designs, one of paneled sections opening from either side and meeting in the center, the other of the door type, also paneled, that slid back between partitions, leaving a tiny brass knob exposed with which to draw it across the window at night. Sometimes in the space between two of these shuttered windows a secret closet would be built where the owner could store valuables. It is related that such a closet in a house at Salem, Massachusetts, afterward occupied by Rufus Choate, was the depository of valuable jewels, and that during the course of repairs, after the owner died, the secret closet

was located by an unscrupulous carpenter who pocketed the heirlooms, and then deftly destroyed the closet entrance.

Many old shutter windows are still in existence—the writer has them in her apartment—and generally they have built-in seats beneath.

To-day we are reproducing them in ever increasing number, and in our small houses, where space is often limited, we can make the seat useful as well as ornamental by boxing it in to the floor, and fitting the cover with hinges to afford a storage space. Topped with a cushion and piled with downy pillows it has the appearance of a cosy lounging nook, and gives no hint of its plebeian use. Then, too, the pillow tops peering above the window sill convey to the passers-by a bit of the homey cheer within.

Old-time window exteriors were frequently capped with ornamental hand-tooled designs, their sashes showing small panes of glass, varying in number from nine to thirty, the average being twelve or sixteen. They lined the front of the house stiff and straight like soldiers on parade, yet they possessed features of real value, that we of the present have had the good sense to recognize, with the result that modern day windows, while vast improvements in many ways

over those of olden days, have not superseded, merely bettered them.

To-day the market shows a wide range of window structures, enabling us to make the most of our window openings in so far as accessibility is concerned. In the past our choice in this respect was limited, for there were few varieties from which to choose, the selection being more a matter of design than anything else.

The chief incentive for the development of window structures has been the keen appreciation of ventilation characteristic of the present time. Then, too, the demand for windows that could be easily cleaned has spurred inventors to try their skill in securing desired results. As a consequence we have windows unaltered in appearance when closed, but so easy to manipulate that their cleaning is a pleasant task, far different from the strain and stretch that characterized window cleaning up to a very recent period.

And these easy-to-handle windows are procurable in every type,—they open outward, they swing on hinges permitting both the upper and lower parts to swing partly or wholly in or out; they open in sections much like the old-time interior shutter, capable of being slid to the sides of the frame whenever desired, leaving the en-

tire window space free of obstruction; and they drop into recessed spaces below the framing, or disappear into side recesses much like the old-fashioned door type window shutter.

These last types are particularly adaptable for the chamber. They permit it to be made as airy as any outdoor apartment, offering a solution to outdoor sleeping that is more practical than a sleeping porch, especially in the small house where the space for such an addition can ill be spared.

Therefore study your window structures with a view to securing the best possible kind for your type of window design. Their selection is as important as your window placing.

Then your glazing. In the last few years, large panes of glass, filling the whole sash, have gained in favor. While they have certain advantages in the way of view, they have little decorative value, and it requires skill to drape them to properly soften their glaring expanse.

Windows should be intimate parts of the rooms to which they belong, and unless you feel equal to coping with the undeniably cheerless aspect of the single glass pane, avoid it, and substitute the small pane that for real decorative value is unsurpassed. The cross lines of the mullions re-

lieve the stare of unbroken space, and the completed window adds attractiveness to the interior and character to the exterior.

Gradually small-paned glazing is returning to favor, and the small house is the most potent factor in reviving the vogue for the eight and twelve-light windows. Within the next few years this type of glazing is likely to reach the zenith of its popularity, and its adoption will simplify to a marked degree the window draping.

If possible have casement windows in your window arrangement. They are adaptable to any type of small house, and can be used with any window design in perfect harmony. With their leaded square or diamond panes, they are quaint bits of seductive loveliness. If they are fitted with a sill they afford a chance to display some choice specimen of floriculture. The casement window requires little draping,—just a simple English draw curtain made of cloth with narrow side curtains and valance of bright contrasting tones, or black and white voile finished with narrow fringe and overdrapes of black patterned with old rose.

Some windows are so architecturally perfect that they do not require drapery, other than the simple net or muslin glass curtain, as a protection from the gaze of the passers-by. Even if the win-

dow is architecturally imperfect, drapings of attractive colorings artistically hung can be made to hide the defects.

Frequently windows form the background for furniture grouping. This is particularly true of the large bay window, or a range of grouped windows with seat beneath. Here a tea table may be placed, or a table for magazines with easy chairs close by. Care should be taken that the seat upholstering harmonizes with the window hangings, otherwise the effect may be disastrous.

The size and placing of odd windows depends to a great extent on your interior design. A room finished in dark wood permits the introduction of a window in a shadowed space to create a bit of light in an otherwise somber corner. Perhaps a grouping of small windows may be arranged if there is room, and an attractive effect can be evolved by paneling the windows to match the wood finish, using keyed lintel and dentil ornamentations.

Your windows properly placed, proportioned, grouped and glazed, their curtaining commands your attention,—the culminating feature of window interiors. To-day the choice of material is practically limitless, as is your opportunity for ingenious effects.

The color of the curtains, and the material,



CHINTZ USED EFFECTIVELY FOR DRAPERY AND FURNITURE COVERS

heavy or sheer, must of course harmonize with the character of the room and the architectural style of the windows. English prints, permanent in color and soft in texture, sunfast linen, cretonne, and printed linens are all admirable for over-drapes, as are old English and Chinese chintzes, strong and simple, and procurable in lovely colorings. For the glass curtain, silk muslin, figured voile, and plain cotton Georgette are attractive.

Orange is a coloring that gives warmth and light to a room, particularly a north exposure where the sun rarely intrudes. Properly introduced it is most effective, and it has the advantage of creating brightness where sombreness would otherwise exist. Other seemingly vivid colorings lend themselves to unique innovations, and they often combine surprisingly well with soft tints and pastel tones.

As a final decorative touch to the exterior, use awnings in the summer months. They are obtainable in such variety at the present time that they successfully combine with any finish, and they possess qualities of artisticness in addition to their practicability.

Awnings in one tone material are now in vogue, sometimes showing stenciling of a contrasting color. Duck is also a favorite awning material,

and generally comes in two striped tones,—green and white, brown and white, and rose and white. This is particularly adaptable for stucco and half-timber houses. As a general rule, awnings simple in design, finished with scallops bound in contrasting colors, or with fringe, are best suited to the small house.

One of the most charming effects in awning treatment that the writer has seen was worked out in a small house where a wide porch stretched across the rear, overlooking a garden. Here the awnings (both for windows and porch) were fashioned of material soft brown in coloring with black stripes. Against the green of the shrubbery and shadowed by wide spreading trees, the effect was charming, the awnings serving to create an atmosphere of simple beauty most pleasing to contemplate.

However, awnings like other decorative features must be chosen with a view to their fitness. Of too aggressive design, focusing the eye of the beholder, they are out of place, regardless of how beautiful they may be in themselves. Their tones should harmonize with, but not dominate the exterior coloring. We can do no better in our choice of awnings than to follow the rule of avoiding the bizarre, limiting our selection to colors

sufficiently vivid for contrast, colors that are spontaneous foils for the background they embellish, exercising care to discard the nondescript tones as rigidly as we do the bizarre, for one is as lifeless as the other is eccentric, and neither have any part in real decorative effects.

CHAPTER IV

THE PORCH

ARCHITECTURALLY correct, porches never give the appearance of being after-thoughts, rather they belong, and this is true not only of the porch shelter, but the outdoor living porch, and the sleeping porch that sometimes can be conveniently introduced at the side or rear of the second story.

The doorway shelter is as varied in type as the doorway itself. It not only forms a protection to the entrance, but in addition contributes a bit of picturesqueness, if it follows in design the structure of the house it graces. Georgian or Colonial enclosures would be ruinous if applied to a house of Italian design, and vice versa.

One attractive semi-circular porch, particularly suitable for the modified Colonial house or the Dutch cottage, comes to mind. It is a replica of an old-time Salem porch, painted white in sympathy with the finish of the house exterior, and ornamented by a balustrade, along which are

ranged pots of blossoming plants in the summer months, and boxes of evergreen in the winter season. Its slightly overhanging roof corresponds with the design of the house topping, and its simplicity of build follows the lines of the house structure.

This type of porch is inexpensive and its use adds real beauty to even a commonplace doorway. Its simple lines can be expanded if a slightly larger porch is needed, and its semi-circular shape can be replaced by square lines and its roof altered in pitch as necessity demands. The possibilities of this type of porch shelter are limited only by the design of the house it is to adorn.

Then there is the lattice shelter, reminiscent of the entrance to great-grandmother's flower plot. Sometimes it curves above the doorway, again it is square in design, and not infrequently it assumes the proportion of a miniature pergola with seats built along either side. One of these cunningly contrived shelters was introduced in a remodeled small house of the modified Colonial type. Here it was flanked on either side by recesses into which were placed colorful large vases filled with Iris or some other long-stemmed flower, the vases being wired into the enclosures to prevent breakage. This extra touch was most

effective, adding its quota to the charm of a singularly beautiful whole.

These lattice shelters of wood combine as effectively with brick or stucco exterior as with those finished in clapboards, provided, of course, that the house design is not too ornate. Painted white they match the trim of the stucco finish; in fact they can be stained to blend harmoniously with any finish, although undeniably white seems their real coloring. Often they are left unadorned, but they appear much more attractive when ramblers are trained to clamber over them or vines are planted at their base,—low-growing vines that sustain a uniformity of growth and do not clamber unreservedly, leaving trailing tendrils forlorn of leaves as the season advances.

Occasionally the more formal type of small house shows a porch with roof top supported by pillared columns. Such a porch is generally square in outline and gives the appearance of spaciousness. Seats are sometimes arranged in the spaces between the pillars, or flower-filled boxes are introduced. Such a porch entrance demands beauty of setting—it is entirely out of place in close proximity to the sidewalk, but it is wholly admirable set back from the road with a stretch of lawn or garden space in front.

This type has been modified of late and adapted



A CUNNINGLY CONTRIVED LATTICE SHELTER

for the bungalow entrance, the most informal of all designs. The pillared supports have been retained but decreased in number, and the roof has assumed the appearance of a pergola. Draped with vines, hanging baskets swinging in the spaces between its columns, and fitted with cosy seats built to be occupied, the formality has vanished, and it serves its new found purpose without a hint of incongruity.

Then there is the simple shelter fashioned of boarding that projects like a hood from over the doorway top. It boasts no column supports, it is not embellished by vines, and its only ornamentation is a bit of carving or beading introduced around its edges. Yet combined with a well proportioned entrance and stained to match the wood trim, this shelter is distinctive. Such a type was chosen to grace the entrance of a finely proportioned small country house constructed of stone. Here the boarding was held securely in place by ornamental brackets, and the simple lines of the doorway were relieved by the introduction of narrow, small-paned windows on either side.

Thatch can be utilized in much the same way as boarding, but it lacks the adaptability of wood, and requires extra care in its placing. If the house topping is of thatch, it is wholly suitable that the shelter should be of thatch, but thatch

in conjunction with other roofings should be used sparingly.

Now as to doorways. To-day the tendency seems to be to use dark tones for the door coloring—even in some of the clapboard and brick Colonial houses green has superseded white—and while these dark stained doors are undeniably charming, yet it seems they ill replace the white door of olden days with its brass latch and knocker kept resplendently shining. But practicability has supplanted sentiment, and the dark toned door has come to stay, so we bow to the inevitable, and acknowledge, too, the saving in energy its vogue has initiated.

Then the second type of porch—the outdoor living room—capable of such diversity of treatment that it is a never ending source of inspiration to the seeker of the unusual. For this type of porch, the first consideration is its placing. Sometimes it fits into the front of the house, particularly if the design is simple in contour, but generally and more satisfactorily it finds its place along the side of the house, though occasionally, especially in crowded city districts, it seems best suited to the rear of the house away from the gaze of passers-by.

At the front of the house it frames the entrance and at least some of the windows that light the

apartments within. Its lines here should never be over-ornate. Like the shelter, it should be subservient to the doorway, never superior to it. Slender column supports for the roof, with broad spaces between each two to permit the insertion of boxes filled with blossoming plants, is the simplest finish for this type of porch and generally the most satisfactory. Furnished in wicker or rattan cushioned with gay-toned chintz, with an odd table here and there serving as a receptacle for great bowls of fragrant flowers, it is wonderfully attractive. In the winter months glass sections can replace the screening, and with the introduction of radiators to secure proper heating, the outdoor living room can be made an all-year-round apartment.

Such a porch is a cosy lounging nook in which to while away drowsy summer afternoons, when each vagary of the wind wafts across the open space its burden of fragrance from the near-at-hand garden, and a delightful retreat when the chilly blasts of winter lay the garden in waste, and Nature heals the scar with a mantle of snow.

But it is when placed at the side of the house that the porch offers the greatest possibilities for both summer and winter treatment. Here in addition to the installation of hidden radiators, a great open fireplace can be a feature. Such a

porch generally connects with the house through the medium of French doors on either side of the fireplace space, or if the fireplace cannot be arranged, the doors can flank some other feature, such as vines climbing from an ornate box over a trellis; ferns grouped in a miniature rockery; stubby firs in squat tubs; a large wall flower-holder filled with blossoms; or a simple table with a pretty lamp upon it. Suggestions innumerable will present themselves for your consideration, and you will generally find that it is the simple suggestions that best meet requirements.

For flooring, wood, brick, or tiling are equally adaptable, and each forms a suitable background for rugs and furnishings. It is a good idea to cover a wood floor with linoleum as it prevents the wear from showing. You can obtain linoleum in such a variety of designs and colorings that your choice is practically limitless, or you can get it plain, lined off into squares to simulate tiles.

Rugs of the checkerboard style, woven of wool are fascinating floor coverings, as are grass rugs obtainable in numerous colors and designs,—lavender and blue squares, putty and sapphire blocks, rose and cream diamonds, etc. Then there are the braided rugs, particularly adaptable for the Colonial porch, as well as those of marsh

grass in Indian patterns, and the daintier blue and white Chinese rugs made of cotton, but very durable.

For furniture, willow, reed and peasant pieces are among the most suitable, and they can be stained to harmonize with any color scheme you have in mind. They should be chosen with a view to comfort, for stiff formality has no place in the outdoor living room.

If your porch is even only fairly large, use one corner for a breakfast room, and see that this corner has its full quota of floral adornment. There is no excuse for the breakfast room being commonplace, and it will not be if you give a little thought to its furnishing. Peasant pieces with gay decorations of flowers and fruit are ideal for this apartment, and you can arrange along the window outlines, boxes filled with gayly blooming plants or rows of scarlet or pink geraniums. Use a screen to separate your breakfast corner from the rest of the porch, or if it is within your means, erect a glass partition, for the breakfast room should have privacy.

One porch comes to mind which has been converted into a combination sun-room and breakfast room, uniquely arranged. It flanks the rear of the house, and is entered from the dining room. Instead of the flowers which generally character-

ize sun-rooms, the owner has arranged here, on shelves which follow the lines of the panes, a remarkable grouping of glass—Yellow Sandwich in one group, Bohemian red with incrustations in another, followed by purple, blue, and green. When the sun filters through the glass background the effect is much like the beauty of the rainbow as it breaks through a leaden sky, and the brilliant tints dance over floor and furniture like gleams of myriad jewels. The breakfast corner is next the Franklin stove, over which has been built shelves for the display of some fine peasant china. A gate legged table and rush-bottomed slat-backed chairs constitute the furnishings, their rich mahogany finish constituting a suitable foil for the delicate tints of the fine china pieces.

For the sun-room porch, foreign countries contribute their bit in the way of furnishing. China sends us high back sedan chairs in black and gold, and Paris offers us wrought iron ones so gracefully fashioned that we do well to obtain at least one, even if we have to economize in some other feature. But our own artisans have devised wonderfully attractive tables, benches, stools, bookracks, and everything else necessary for the sunroom, and these have the added advantage of being reasonably priced.



AN ATTRACTIVE DOORWAY MODELED AFTER A COLONIAL DESIGN

In the winter season frame your glass enclosure in drapings, contrasting in tone with your upholstering, or like design. The outdoor setting affords a wonderful opportunity for daring combinations, and if you have suppressed your inclination for vividness of tints in your interior rooms, let your imagination have full play in your outdoor living room or sun parlor. The glare of the sun fades colorings that are not sun-fast, so be careful in this respect in your choice of material. Black and white linen is striking, as is black with blue or yellow stripes. Blue is especially good where the background is stucco, and the tone can be repeated and emphasized in the rugs. Yellow and white striped hangings were used with excellent effect in one room where the floor was tiled in soft green, and the furnishings were of green with floral motifs in pastel shades.

Split bamboo or awning cloth that can be raised and lowered by cords is also in good taste, although less distinctive. Theatrical gauze with rich woolly, black fringe does not fade, and roller shades of glazed chintz in multi-colored tones are particularly good where the background is a bit somber.

For over-cushions and table mats, oil cloth is now in vogue, its ready cleansing making it par-

ticularly serviceable. Generally it is bound in contrasting tone, or finished with fringe fashioned of the same material. Red and black are favorite combinations, as are brown and blue, and black and white, all depending on the color scheme of your furnishings and over-drapes.

Then for accessories there are wall pockets or hanging baskets of raffia, wood, or pottery to hold trailing vines or colorful plants; wrought iron stands for the glass globe in which the gold fish disport themselves; and luster bowls—reproductions of the “Great Aunt Thankful Jug”—as well as pottery bits in wonderful colorings, many of them suggestive of English and Chinese influence.

Your outdoor living room is your real chance to display originality, and with the many and varied attributes procurable at small cost you can devise here effects of real worth.

The third type of porch, the sleeping porch, is a feature adaptable for houses of certain design, but it should never be attempted where its erection will give the appearance of being “tacked on.” Its worth has been proven again and again, but its need has been lessened by recently devised window structures fitted with recesses into which the windows can be slipped, leaving the frame space entirely open. A group of such windows

in a bedroom permits the room to be entirely open at one side or perhaps two sides, securing the occupant the same result as the outdoor sleeping porch.

When a porch can be erected in harmony with the house structure, it is feasible to erect it, and its best location is outside a chamber. Its furnishing is a simple matter,—a folding bed, a small table, and a chair being the ordinary requisites. But as above stated, its need is not imperative, and if there is any possibility of its being even a bit ungainly in your house design, discard it, and resort to your window arrangement for the fresh air you require.

CHAPTER V.

TYING THE HOUSE TO THE GROUNDS

STUDY the plot whereon you are to build your small house, with a view to securing all the space possible for the floral embellishment which is to afford the setting for your finished structure. A house properly tied to its grounds is a thing of beauty, but a house that simply occupies a space on a lot without becoming a part of it, lacks that friendly assimilation so potent to its success.

Of course the size and shape of your lot is your first consideration. A long, narrow lot, with your house occupying the central or very nearly central point, suggests a low massing of shrubbery around the house base, with a lawn sweep to the roadway, and a garden in the rear.

Square in shape, with your dwelling erected to secure as nearly an even outline as possible, it permits a more extended shrubbery grouping, with lawn sweeps on all four sides, broken by garden plantings in formal shapes at regular intervals; or a garden may be laid out at one side,

flanking the outdoor living room. The square lot with your house placed much nearer one end than the other suggests a grassland setting, with a semi-formal or old-fashioned garden running its length on the broader side.

The irregular lot, wide in front and narrowing towards the rear, compels the erection of your house quite close to the roadway boundary, with the consequence that your floral embellishment at this point is limited. Vines that clamber over the stone foundation are particularly good for such an arrangement, outlined by rows of freely blossoming plants, such as geraniums,—red, pink, or white,—combined with alyssum or candytuft, or canna with coleus border. At the rear, flower plots—round, square, or diamond shaped—on either side of a central path are effective, and for the final touch enclose the lot outlines with a low hedge.

Keep in mind in your ground layout that you are building the frame for a very choice picture —YOUR HOME—and seek to express in your framing the real appreciation of what this means to you. Large or small, your setting can scintillate with the magic of life and light,—colorful beauty that outmatches in perfection the masterpieces of the luminarist.

To-day we are all cognizant of the beauty of

flowers properly arranged; we know how wonderfully they enhance the spaces where they are grouped; and we know, too, that in even the tiniest backyard they find a ready place. The care they require is but small toll for the wealth of beauty with which they repay.

In years past it was a popular fallacy that only one color should be employed in the garden to secure proper effect. A garden that followed this theme was never planted by a flower lover. It seems rather that it was the delusion of some indolent, listless person, who wanted a touch of beauty but did not want to exert himself to work out colorful effects. It is a relief to turn in contemplation from such a garden to the riotous glory of great-grandmother's posy bed, that gathering of loved blossoms, tended and nurtured with true devotion, whose fragrant memory will survive as long as floriculture exists.

Happily, it is to this last type that we of the present look for inspiration, and as a consequence our flower plots flaunt their lovely burdens in a never ending array of harmonious beauty. And what wonderful color schemes can be worked out—soft blues and pinks (Floss Flower and Snapdragon of the half-dwarf variety) merging into violet (Double Dianthus); white and crimson (Yarrow and Dwarf Zinnias) with a dash of lilac

THIS CHARMING OLD-FASHIONED GARDEN MAKES A GOOD SETTING FOR THE HOUSE



(African Daisy); orange and maroon (California Poppy and Hollyhocks); and so on in endless variety.

We must take care, however, to choose our plants with a view to their flowering qualities, and where we use those having only a short season of bloom, we must arrange to have others in readiness to fill the gap their loss creates.

Perhaps your lot permits of a rockery. This is always an attractive bit, and it frequently fills a space which would be a bit awkward for the development of a flower bed. Arrange your rocks (which can generally be picked up on your land) in irregular outline, filling the spaces between with carefully prepared earth—that obtained in the woods is particularly good and insures rapid growth. Here plant your flowers, and within a short time your rockery will rear its flower-topped head as proudly lovely as any of your garden beds.

Rock cress with its luxuriant white blooms can be your first rockery adornment, to be followed by Viscaria of brilliant cardinal red, or canary yellow stocks, or trailing multi-colored nasturtiums. Any of these combine most effectively with Little Gem Alyssum—"Carpet of Snow"—whose dense white blossoms are in evidence from late spring until frost. Creeping Thyme is an-

other fine rockery plant that is sure to give satisfaction, as is Baby's Breath—if the location is sunny—also Rock Rose, and Thrift.

These are but a few of the many lovely flowers offered for your rockery embellishment, and for an added touch, plant a row of stately hollyhocks just at the rear of your rockery to serve as a background.

In a shady spot, ferns are particularly lovely. These are easy to cultivate in properly prepared earth—a mixture of fresh loam, turf peat and leaf mold in equal parts—taking care to work the soil well into the roots of the ferns, pressing it down firmly with the fingers. Gentle and frequent watering with tepid water completes your task, assuring a wealth of graceful fronds throughout the season.

The unexcelled fragrance of the old-time "pot-pourri," reminiscent of the Colonial garden, is an attractive suggestion for your floral plot proper, even though it be diminutive in size, and regardless of its location. Within the musk border (and your musk should be of the wavy variety rather than the straight) plant lavender (in dry soil and where it will get plenty of sunlight), which reaches the perfection of its development in July and August when sweet-smelling lavender-tinted flowers bloom in profusion—the kind

that great-grandmother gathered and dried to be used in her linen closet; Rosemary "for remembrance" which needs a dry soil and a bit of shelter to thrive best, and bears fragrant pale blue blossoms; Lemon Verbena with its pale green delightfully scented foliage; Rose Geranium with its sweetly fragrant leaves; and lilac-tinged white Iris from whose roots orris is obtained; not forgetting the low-growing Mint, which pushes its way sturdily under one's feet, sending forth a delicious perfume when one treads upon it. Then there is Sweet William, Clove Pinks, Peonies, Mignonette, Marigolds, Phlox, Heliotrope and Larkspur to serve as fillers-in. With such an array you can fashion a garden of wondrous beauty, and if you want to develop a real old-fashioned flower plot enclose your beds in low-growing box, erect a trellis entrance—a simple gate with trellis over-top, and plant cinnamon roses to twine about the lattice supports.

One very charming effect worked out in a house plot where room was at a premium may be of interest. The house was so situated that at one side there was just a narrow strip of sward, and at the other there was not sufficient room for an outdoor living room, but there was space for a diminutive flower plot, three feet wide and twelve feet long. Here within a border of Sweet Alyssum

sum the owner planted alternate rows of rich-toned pansies and clear blue forget-me-nots, the latter of the Paulstris variety, strong and sturdy of growth, blooming from May until fall. This bed is a thing of beauty throughout the summer season, and well into the autumn. When the forget-me-nots begin to show decline in strength, all the plants are replaced by hardy geraniums, sometimes pink, sometimes red, as the fancy of the owner dictates, bordered with the Sweet Alyssum. In conjunction with this lovely side planting, groups of Rhododendrons outline the house base at the front, their evergreen foliage affording an effective foil all season for the white of the exterior trim, and in late May and nearly throughout June, their purplish-crimson blooms give an additional touch.

Another effective scheme was worked out in the case of a remodeled farmhouse that before its reclamation stood in the midst of wornout grass-land. The weathered exterior was left unstained, but the grounds surrounding it were laid out in lawn sweeps with groupings of shrubs around the base, extending at the front corners into broad semi-circles. Rosy Morn Petunias—soft carmine pink with white throats—were used for the border outline, and in the old pump trough

standing at one side these same lovely flowers were repeated.

In the summer months the old house verily blooms in its magic setting giving no hint of its utterly forlorn and neglected appearance before a bit of thought "tied" it to its location.

For semi-shaded spaces, Canterbury Bells, Meadow Sweet, Wood Lily, Geraniums, Asters, Petunias, Peonies and Poppies are among the many flowers offered for your selection. Of these the Poppy of the hardy perennial variety is particularly fine. Orange-scarlet, vermillion, salmon pink, white with crimson blotches on the petal bases, bright yellow, and the Oriental types —pure white with crimson-maroon blotches, clear salmon with conspicuous black blotches, and rose—they afford a never ending array of wondrous colorings, and they have the added advantage of "sowing themselves"—coming up year after year.

The Foxglove is another fine semi-shaded plant, and it can be used in conjunction with the Poppy with excellent effect. Its showy blooms are highly ornamental. It attains a stately growth, succeeds under almost all conditions, and with but little attention gives a wealth of flowers during June and July.

For late flowering plants, pompom Chrysanthemums are particularly popular. They show a lavish profusion of bloom when many other plants have been destroyed by frost, and it not infrequently happens that they survive until late November. Snake root is another plant valuable by reason of its late flowering, attaining its full perfection about the middle of October. It grows from two to three feet high, its stems terminating in dense spikes of white flowers. Then there is the ever popular Scarlet Sage, bearing long spikes of flowers in great profusion from July until frost, and Painted Tongue with its beautiful almost orchid like blooms, as well as Cosmos in a variety of colorings.

For borders for your taller plants or garden beds, Fringe Flowers, Violas—flowering continuously for nearly eight months in the year—Sweet Rocket—especially good for the permanent border—Portulacas, single or double, Dwarf Phlox, Pansies, Candytuft, Alyssum, Lobelias—blooming profusely from June to November—are all distinctive.

In the event that your space affords but limited opportunity for floral display, massed plants will probably best solve your problem. Among these the Baby Rambler Rose—varying in tone from



A REMODELED HOUSE EFFECTIVELY PLANNED TO FIT INTO ITS SURROUNDINGS

white to yellow, pink to crimson and orange-red—growing about eighteen inches high in shapely, compact beds, and flowering from early summer until late autumn, is especially lovely. Set in a short stretch of grassland it is an embellishment unequaled. Then there are bedding Nasturtiums, Sweet William, False Dragon Head, Petunias, Lupine, Swan River Daisies, Floss Flowers, and numerous others, many of them more effective when used in conjunction with pretty white edgings—Alyssum or Candytuft.

If your space is even too small to introduce these pretty beds, then resort to window boxes for your floral adornment, and plant in them all the gay blooms of a floral plot.

For vines of the climbing type, Japan Ivy, Dutchman's Pipe, Trumpet Vine, Clematis, Climbing Hydrangeas and Honeysuckle, are attractive, while for lower growing types, there are Matrimony Vine, Hardy Everlasting Pea, Jasmine, and Evonymus.

For your shrub selection, hardy Rhododendrons, *Spiraea Van Houttei*, *Corchorus*, *Dentzias*, Sweet Pepper Bush, Butterfly Shrub, Azaleas, Barberry, Althea, Snowballs, and Japanese Maples are among the many, and if you choose to enclose your plot with a hedge, California

Privet, Hardy Japanese Privet, Rosa Rugosa, Barberry and Japan Quince offer a range of choice.

Plants for your flower beds proper are too numerous to list, your only consideration in this respect being the reconciliation of variety with your location, choosing the plants that thrive in shady places for your secluded spots, and those that demand sunlight for your exposed places.

One backyard space reclaimed from a depository for tin cans and rubbish at a very moderate expenditure of money seems in point. First of all the ground was enriched by a load of loam worked into the crusty, under-nourished soil. Then about the fence (whitewashed) which served as a separation from the near-at-hand house in the rear, a wire netting was tacked, and Morning Glories planted a few inches from it. Narrow beds a foot and a half in width were then filled with Foxglove, Canterbury Bells, and Heliotrope edged with a border of Mignonette. Many other schemes could of course be worked out in such a space, and to appreciate the real worth of such a bower, the before and after effects would have to be known.

A pleasing scheme where the location affords a sweep of lawn between the house and roadway is a quaint gate, perhaps set in the center of a

living hedge, opening from the street upon a path outlined on either side by flower beds. This layout does not require elaborateness of setting or spaciousness, and if you are puzzled about just how to arrange a flower bed and where, discard the idea, and resort to the simple flower-bordered path.

A two-foot border outlining the house base on either side of the entrance is another simple solution of proper embellishment. Here arrange rows of rose colored Delphiniums combined with Oriental Poppies in their Dolly Varden gowns, and for your border plant cinnamon pinks.

There is no type of house location that a bit of embellishment does not beautify, and it only requires a little thought, and a true appreciation of what the reconciliation of house and grounds means, to give to the completed whole of your own domain the significant atmosphere of "belonging."

CHAPTER VI

THE STAIRCASE

THE tendency of the present, especially where economy of space is essential, is to combine the hallway and living room, making the staircase as inconspicuous a feature as possible. Many charming results have been devised in this way, but somehow the absence of the main connecting interior link leaves a void that no amount of ingenuity wholly conceals, and we miss that bit of aloofness that the hall creates.

The informality of the bungalow is responsible for this type of combination, but it is doubtful if the vogue will be of long duration. We like innovations, and new ideas appeal to us, but at heart we are a conservative people, and in the very near future one may venture to predict that the hallway will again hold undisputed sway as the main channel of communication with the interior apartments.

The staircase proper possesses five distinct features—risers, treads, balusters, balustrades,

and newel posts. To best serve its purpose it must be easy to climb and safe to descend. The height of the risers is the vertical distance between one tread and the next, and the secret of a comfortable staircase is the correct proportion of the width to the upright.

There are various rules determining these relations, but the most common is the distance up plus the distance forward. Thus a six inch rise means an eleven and a half inch tread. The hand rail is best placed two and a half feet from the tread. It should be so constructed that the hand can easily grasp it, neither too square nor too round, but with sufficient space so that the fingers can curl around it.

Any kind of a newel that is agreeable to the eye is practical, provided it is stable. A shaky or infirmly set newel has no place in the staircase scheme. Square newel posts generally show paneled sides and a box top. These are attractive and being machine made are inexpensive. They have superseded to a considerable extent the hand-carved newel of olden days, but for real beauty of design the old-time types are unsurpassed.

The staircase wall is the background for a few ornamental touches, but these should be carefully introduced. The successful background is coher-

ent, not detached, and where pictorial decorations are employed, care should be exercised that the result may be an uninterrupted progression of interest to the eye of the beholder as he mounts the stairway. A sequence of pictures, rising one above the other and uniformly spaced is particularly good for a plain tone wall, but for a wall covered with pictorial paper, perhaps depicting a succession of events as many of the old-time wall papers did, pictures are out of place, and such a wall best serves its purpose without further ornamentation.

Numerous woods are available for stairway construction. Among them dark English oak is supreme, although there are several others that properly stained can be used with excellent results, such as North Carolina pine and comb-stained Georgia pine. Spruce is also excellent and has the advantage of being less liable to crack than pine. Stains can be applied to darken any of these woods, but oak, chestnut, or cypress should never be heavily coated with stain. Their natural beauty can be sufficiently enhanced by rubbing in oil, shellac, or wax, which does not change the original color to any marked degree. Then, too, the natural color of all these woods darkens with age, increasing their value for dec-



THIS STAIRWAY IS INCONSPICUOUS BUT ARCHITECTURALLY GOOD

orative purposes, whereas a dark-stained wood is apt to deteriorate quickly.

The width of the staircase is dependent upon the size of the hallway. Three feet is ample for comfort, and even two and a half feet is sufficient where more space would crowd the hall. The stairway should never obtrude to the detriment of the hall proper, for it is the hall that is the keynote of the interior, marking the transition between life outdoors and in. While primarily a place through which to pass, it should be of sufficient interest to cause one to linger a bit, and the stairway can best aid in this effect by emphasizing and repeating the hospitable simplicity of the hall design.

The modern Colonial hall is charming in the simple dignity of its contour. Its staircase is generally finished in white, sometimes with mahogany treads, outlined with white balustrade topped with a mahogany rail. Most of these modernized Colonial halls are replicas of the early types employed in this country, suggestive of old English hallways which served as inspirations to the Colonial builders, although they are extended in outline to serve the modern demand for comfortable space. Frequently the spiral staircase is a feature, and we of the present in

the use of this type follow the French adaptation, which marked the highest development of this type of stairway. But here, too, we have increased space, for the old French spirals while beautifully designed, were narrow, no doubt fashioned to meet the emergencies of the period of their making, when treachery and violence abounded, and the man of the house was often called upon to guard his home against attack. The narrow staircase served as a defense against invading foes, for it afforded no room for superior numbers to outflank their victim.

Frequently this type of staircase has a closet built underneath to serve as a receptacle for the miscellaneous items that have a way of collecting. This follows in principle the dark closets of early times that came to be known as "priests' holes" by reason of the fact that during the French and Indian War refugees, often Jesuit Fathers, were hidden here. In these early closets, the doors matched the vertical boarding of the partition, and knobs and hinges were so arranged that they could be readily removed in time of disturbance. The door thus appeared to be a part of the wall, and its real purpose was admirably concealed.

Then, too, this modern adaptation often shows a recessed open space or small enclosed closet in

the wall halfway up the staircase flight. To-day such a receptacle of the first type serves as a space for the display of a few books—a miniature bookcase—while the second type is a storage space for bedding or linen. In the early days such a closet was known as a “Night Cap Closet” from the fact that here was stored liquor partaken of by the head of the house on his way to bed.

The long hall, with the staircase backed up against the wall, is another Colonial type quite popular to-day. Generally such a flight is broken by a landing, and sometimes the habiliments of the original design are employed, such as hand-carved newel posts and turned balusters. It seems fitting that the balusters should be white topped with a mahogany rail—a combination characteristically Colonial. If the flight is rather long, and ascends to the second floor with no landing at all, it is a good plan to offset the narrow effect thus created, by the introduction of an arch of simple construction, matching the wall finish. This serves to break the length of the hall, which a straight flight over-emphasizes.

This type of staircase meets the demands of any design. It is equally effective in the small informal summer cottage or the small semi-formal all-year-round home. One particularly

charming hall of this type comes to mind. The walls are putty color, the balusters following the same tone with dark-stained hand-railing. The only furnishings are a console with Italian chairs on either side, and the walls are utterly devoid of picture ornamentation. The needed contrasting tones are found in the rug, an unusual combination of blue and lavender beautifully blended, and these lovely colorings are repeated in the blue luster bowl filled with heliotrope that occupies the place of honor on the console. Such simple adaptations are always effective, and the wonderful colorings that can be unostentatiously introduced are limitless.

For the embellishment of stair and hall walls, where the stair rail spindles and other wood trim are closely allied, the application of paneling is often effective, sometimes further enriched by a colorful piece of chintz or a bit of tapestry. Large wall hangings are out of place in the hallway of the small house, and when used create an atmosphere of ridiculous contrasts.

Color schemes are always delightful when properly devised, but in the Colonial type of hall they must not be too vivid or over-sustained. Mahogany finds its true place against white woodwork, particularly paneled walls, and if you have a treasure highly prized—a Grandfather's Clock or

a small Sheraton table—display it here. One of the simplest modes of color decoration for a contrasting bit in a plain wall finish is to run a flat molding about three inches above the baseboard, and fill the space in between with one of the old-fashioned glazed hall papers.

Often the door, window trim, and newel posts provide sufficient decoration in the Georgian or Colonial type of hallway, but for the wall finish, instead of white, we can use putty color, the woodwork in frieze and dado of darker tone, or gray paneled walls with moldings of black and orange.

The hallway requires little furniture—a console with Windsor chair, or a table flanked by chairs is sufficient. If you should happen to possess an old-fashioned table have it cut in halves, giving you two small tables that can be placed side by side. On either end, arrange twisted iron candlesticks, and in the center place an orange bowl filled with bachelor buttons, or some similar combination, to give a touch of color.

One pleasing result is shown in a small house where the stairway starts just back of the entrance. One comes upon the hallway through a vestibule separating the doorway from the hallway proper, the glass partition being screened with thin muslin curtains. The walls are hung

with a wonderful old-fashioned paper, and on the polished floor are laid reproductions of old pulled rugs. The stairway starts about four feet from the entrance and leads with a landing to the second story. The result conveys a symmetry of proportion, and a spirit of restfulness, most pleasing to contemplate.

Often an inglenook finds a place at the further end of the staircase, its cushioned seat affording a cosy nook in which to lounge a while, perchance to glimpse through the rear door or a group of windows upon a posy bed of riotous loveliness. Mirrors are features particularly suitable for the hallway, and their use often lightens dark spots. Then, too, they give the effect of greater space, and in the small hall this is often essential.

One point well worth remembering in your hall decoration is to choose warm tones for your floor coverings, but take care that they are not so deep that they absorb light, for light is as necessary in your hallway as in your living room.

Sometimes rough plaster in soft tints is chosen for the wall finish. This is admirable where a like finish is employed in the other apartments, but it is incongruous when used for this apartment alone. The hallway marks the commencement of your interior decoration, and it should blend with, not be apart from, your general in-

terior scheme. The spaces opening from the hallway into the main first floor apartments frame vistas, and these vistas are wonderfully attractive or woefully disappointing as you blend or mar your potent parts. So exercise care in your choice of hall finish, and be sure that it is in harmony with the finish of your other first floor rooms.

Lord Bacon, so Aubrey tells us, had in his house a delicate staircase curiously carved, on the posts of every intercise of which figures were shown. Of course such a scheme would not be practicable in the small house, yet we can make the balustrade, spindles, and newels decorative, giving a distinctive touch to their fashioning that will produce in miniature the pleasing results that carved figures afforded in Lord Bacon's abode.

The landing in the staircase lends itself to decorative treatment. It creates a spot that can be developed into a lounging nook, or a place for a writing desk and chair, with a row of plants outlining the rail, or if it has a window in the landing it can be converted into a solarium.

The introduction of a window on the landing affords an opportunity for a bit of color in the over-hanging, but if it is an arched window, such as graced the staircase of the highest development of Colonial hall architecture, its wonderful

lines will afford a decoration sufficiently lovely without embellishment.

And finally the artificial lighting—a very important consideration, both as regards choice of fixtures and placing. Fixtures simulating lanterns and sconces are particularly fine, as are those that give the effect of glimmering bulls' eyes arranged above the entrance top. Do not employ an overabundance of fixtures, but be sure there are sufficient to properly light your hallway, for a poorly lighted hallway lacks the cheerful hospitality that should characterize this apartment, and it dulls the charm of the other apartments no matter how admirably lighted they may be.

In the hallway we get our first impression of the house interior, and that impression prevails. The other apartments may be somewhat ordinary, but if the hallway fulfills its purpose, the casual guest will carry away a remembrance of a charming whole.

CHAPTER VII

VISTAS

HAVE you ever paused to consider what constitutes that indefinite something which grips your senses as you enter the portals of some dwellings? No doubt you accept the effect for granted, little imagining the careful thought that has been expended, in evolving that pervading charm so elusively mystic. Should you take the time to fathom out the whys and wherefores of the matter, you would probably, in the majority of cases, have to admit that the furnishings were not elaborate, in fact, it is possible that they were rather ordinary, but they appeared wonderfully attractive, while as you looked down the hall or through the open spaces into the living rooms, you had a keen desire to explore further and you wondered what was concealed behind the glass door that separated the hall proper from the rear vestibule, or what the effect would be if the portières in the living room entrance were drawn entirely aside.

Properly arranged vistas, is the answer, those

happy effects typical of garden outlays, that some lover of the beautiful applied to furniture grouping, carrying out in the interior arrangement of the home, the charming glimpses that so enhance the garden beds.

Our modern small houses lend themselves admirably to the working out of these effects. Here the rooms are built to be lived in, there is no "best parlor" with drawn shades and closed door, used only for weddings, funerals, or special company, its musty atmosphere creating a somberness that instinctively checked the laughter on childrens' lips as they crept past the door on their way to bed.

We have surely expanded in our ideas of proper environment in this last century, and our livable rooms of the present, intimately associated with home life, are banner treads on the ladder of progress, which we can pass on to succeeding generations with a bit of forgivable pride.

In the working out of vistas, let your imagination have full play. Visualize what you would like to glimpse, as the entrance swings open upon the hallway, and then set to work to accomplish results. Study your furnishings and the layout of your apartments with a view of making the most of both.

Often a pretty bit is spoiled by the placing of

a piece of furniture that glaringly obtrudes, giving the impression of awkwardness. Thus a great chair close to the living room fireplace, glimpsed from the hallway, may be over-emphasized. Placed on the opposite side of the fireplace, out of the range of vision of the incoming guest, it finds its rightful place, while in the space of its previous location the full charm of an effectively draped window may be seen, or a built-in bookcase topped with a colorful bowl filled with flowers.

Perhaps your hallway is long and narrow with the staircase rising at the end in leisurely flights broken by landings. Here is a chance for a vista strikingly lovely. Enclose the stair well in muslin hung glass doors. On the landing below the usually-to-be-found window, perhaps on the sill, group a few bright-hued geraniums, or similar plants. The effect through closed doors, or doors partly ajar, is one of much charm.

In one hall of this type, the staircase mounted by three treads to a broad landing, then at the right, though invisible from the entrance, further treads mounted to the floor above. The wall space that afforded the background for the first landing was paneled in soft gray. Dark red velvet carpeting protected the gray treads and risers, while grouped windows in the outlining

wall space of the flight proper, allowed the sunlight to filter through to the landing below. Small paned glass doors, draped in straight, tightly drawn gray silk, permitted the staircase to be shut off from the hall proper, during an extended absence of the family, but at all other times the space was left open.

This charming effect is the first impression that focuses the attention of the entering visitor, and it is with pleasurable anticipation that he walks half the length of the hall, to the door space that affords access to the living room. Directly opposite this space, a small-paned glass door, undraped, gives upon a pergola porch, which is flanked with box-bordered beds filled with gorgeous flowers rearing their lovely heads in seemingly endless array.

Such a vista has an appeal indescribable, but it requires extreme caution, lest the view from the porch to the interior be less lovely than the view that the porch itself affords. Happily, in this instance, the full significance of this doctrine is appreciated, and as one views the living room from the porch—the line of vision including a recessed window space cushioned in Gobelin blue, with a low mahogany table, topped with a bowl of yellow flowers, at one side, and glimpses through the sheer casement hangings of grass-

KEYED ARCHES OR COLUMN SUPPORTS ARE ADMIRABLE IN THE HALL, THAT SEEKS
TOO LENGTHY



land sweeps—one is at a loss to know which effect is the lovelier, but goes away convinced that he has seen one of the most beautiful homes possible.

An analysis would show that the home itself is very modest both in design and furnishings. It has a nucleus similar to countless other dwellings of like type, but unlike these others it has been planned with a view to effect, thus its simple vistas endow it with a beauty that is well nigh perfect.

A keyed arch or column supports are admirable in the hall that seems too lengthy, while their entrance into the scheme affords an excellent opportunity for vista effects. The slight separation thus created, can be made to frame any simple attractive arrangement, for example—in this open space place a small mahogany table holding a brass bowl filled with gay posies, which stand primly erect against the rear wall, with the mirror on the wall just above for additional effect. A sofa piled with vari-colored pillows, also with a mirror above, is another excellent feature in such a spot, as is a pottery box of good size planted with vines which clamber over a simply devised trellis.

Glass doors, “windows of the interior,” as some one has happily termed them, give an im-

pression of spaciousness most pleasing in the small house. They require care as their lights should be properly proportioned to their stiles and rails—a door four feet in width demands ten lights, while one five feet in width should have fifteen—but they lend themselves to all manner of soft draping, can be used with excellent effect in any part of the interior, and through their soft hung panes, views of wonderful charm may be gleaned.

Doors of other types are likewise adaptable to decorative schemes. Thus the classic door of olden days, with its over-door ornamentation of panels showing garlands, urns, and occasionally floral designs, is to-day adorned with picture effects framed by the paneling, or perchance an alcove is introduced for the display of a choice piece of pottery. Such a door is a beautiful bit in any apartment, while it creates an artistic touch at once effective and unusual.

A successful experiment in modernizing a paneled wooden door was carried out in a Colonial house remodeled to Twentieth Century needs. The door stood at the foot of the stairs, showing the whole room as one descended. To simulate a screen, and add a vista touch, a three inch frame was made, covered with brocade of a somewhat deeper shade than the wall covering, and

fitted into the door frame. The door itself was covered with the same material, thus the completed whole gave the appearance of a screen as it stood open.

This is an idea which can be adapted to a doorway in the small house where a bit of color is needed to relieve shadow, and it permits of daring color combinations where the walls are one tone.

Another pretty effect is obtained by the use of a lattice door set with tiny glass panes, and hung with sheer yellow drapings. Affording a glimpse of massed blooms, as in a window box, it is particularly lovely.

The arrangement of the rooms is dependent in no small measure upon their location. If they open from the hallway at a point just beyond the entrance, your first consideration is to show in their arrangement a proper grouping of furniture. Low pieces should occupy the foreground in view of the hallway, while if there is a feature—such as a window, a built-in seat, a bookcase, or a fireplace—in direct line of vision from the hallway, emphasize it, taking care that no piece of furniture stands in the way, thus spoiling its effect.

Within the room other conditions have to be met. Sometimes your fireplace has French win-

dows on either side, opening on to a veranda. Drape these windows in thin glass hangings that the beauty of the outdoors may be glimpsed through their small panes. Perhaps the dining room opens from the living room. Here is another chance for introducing French doors, similarly draped, while if the dining room marks the end of the house on that side, build here a spacious bay window with a broad sill and on this sill arrange your miniature conservatory. A person entering such a room instinctively glances ahead through the French Windows beside the fireplace, and then as he turns to take a proffered seat, the vista of growing things in the distance catches his eye, and the impression of restful beauty is firmly established.

One particularly pretty effect was worked out in a house that had an ell added to the end of the living room. Here were arranged low bookcases along two sides, while the third side, facing the doorway that had been cut through from the living room, was fitted with double, small-paned windows that opened outward, and overlooked an old-fashioned garden. The view from the living room proper was enhanced by beautifully blended drapings of gray and gold that partially framed the doorway entrance.

The "house of views" aptly describes one attractive small house that occupies a lot in a suburban district. The front of the house consists of glass doors that slide back into recessed spaces to permit entrance or exit. The first floor interior is a single room divided by a screening midway on the flooring. In the living room end that overlooks a winding flower path, the color scheme is soft blue, deepening into Dutch blue in the frieze trim. Soft blue glass curtains hang at the windows, with overdrapes of Dutch blue while on the floor are rag mats of blue and white with interweavings of delicate lemon. Blue has been chosen as the coloring for the furniture, with chair and sofa backs showing medallions of delicate yellow roses, while the cushions are of Dutch blue canvas latticed with white, and tied to the backs of the chairs with ribbons of the same material. In the corner opposite the screen, is a low table topped with a bowl of deep orange, which serves as a receptacle for blue-toned flowers.

The end used as the dining room is furnished in yellow. Here the glass curtains are pale buff gauze, with deep yellow overdrapes, contrasting charmingly with the mahogany furnishings. The gate legged table has a runner of deep yel-

low, worked in the corners with blue Iris blossoms, while in the center is a squat blue luster bowl filled with yellow flowers. In one corner is a cupboard, arranged so that it can be glimpsed from the screen partition, showing a charming collection of peasant china.

To-day so many types are linked into vistas that there is seemingly no end to them. No more elaborate effect need be shown within the vista than a table and chair, provided they are attractively grouped against a pleasing background. The table showing a bit of color, such as a luster vase, a lamp of wrought iron fitted with jingling bits of metal, or a candlestick crowned with a moveable figure of a cock—the symbol of light—is better than the table left unadorned. Shown against the end of a fireplace, within the circle of a recessed space, or just in front of a finely draped window, such a grouping is wonderfully effective.

One small house is recalled where the hallway runs through the center, broken midway by the introduction of a simple latticed gate. At this point one glimpses the dining room through a broad undraped space, its cupboard corners filled with richly tinted luster ware in full view. The effect is strikingly lovely, but no more so than the squared off mirror wall that features the liv-



THE SIMPLICITY OF THE WALLS IN THIS LONG, NARROW HALLWAY
IS BROKEN BY FRENCH DOORS

ing room, reflecting in its depths several fine pieces of old mahogany.

Conservatory effects, though seemingly best suited to dining room development, are often introduced as features of other rooms with excellent results. Such a one was built on to the end of a living room in one small house, its walls of brick, to match the house construction, plentifully broken by window groupings. Here in the corners, arranged in pyramid design, were ferns of all types, while in the center was a wicker table, topped with books and an adjustable reading lamp, with a comfortable chair close by. This conservatory was so arranged that it was in view from the hallway, the varied greens of its fern adornment in charming contrast with the pure white of the living room trim.

For final vista effects, window drapings are par excellence. In conjunction with buff walls, use overdrapes of lemon ground, with rose and lavender blossoms, rose bordered; or plain tan overdrapes with glass curtains of dark blue ground, covered with motifs in Dutch blue, tan and lemon. With the cream wall, very lovely are the straight white glass curtains edged with leaf green, with tie back overdrapes of white ground, trellised with blossoms in tones of rose, cream, and periwinkle, having the space below the win-

dow ledge—not more than a foot—of ruffled periwinkle silk, which may also be used for the tie-backs.

For the gray wall, there are Gobelin blue overdrapes with gold borders, with glass curtains of sheer white silk having delicately traced Dresden combinations. Plain toned walls always permit colorful window drapings, and these, especially during the winter months, when the joy of the garden is laid to waste, bring into the interiors the colorful tints of posy beds almost as beautifully lovely as the posies themselves.

Colorful blendings are an important consideration in your vista effects, and there is no room taken separately, or in conjunction with the hallway or another room, but what can be made to do its part in securing the dainty effects that combine to produce a worth-while whole.

CHAPTER VIII

THE PLACE FOR THE CLOCK

HOW one would miss the sociable tick-tock of the clock if it were eliminated from the home! Its absence would leave a void that nothing could replace, for it is really one of the accessories that we cannot do without. As it stands in the corner of the hall, or on the mantel of one of the other apartments, its chatty companionship adds a cheery note, and it seems to peer at us with a friendly interest, measuring in seconds and minutes the hours of our daily existence, ticking on through hardship and prosperity, as cheerily friendly in adversity as in affluence.

From the time the sun was marked by a stick of wood put into a clearing, we have depended upon some method to tell us the time of day, dividing it into periods of longer or shorter duration that we might know exactly what the hour was. And as time advanced and the clock developed, its real value became more and more appreciated, and in tribute to its worth, the crafts-

men of Colonial art exerted their best energies to make it an outstanding feature of their designing, realizing its decorative value in conjunction with its usefulness. And what wonderful examples these same craftsmen devised! The clocks of Colonial artisans stand alone in the dignified simplicity of their beauty, and fortunate indeed are we if we number in our collection a clock of this character to tick off time in its musical rhythm on our stairway landing or in our hall corner, pervaded with the spirit of a bygone yesterday, linking laughter and tears, romance and bereavement.

The proper place for the tall case clock seems the hallway, although frequently it hobnobs delightfully with an old-fashioned sideboard in the dining-room corner. While typically Colonial, it need by no means be confined to this setting, for it is wholly adaptable to Twentieth Century environment, and assumes its place with modern furniture without the slightest hint of incongruity. Such is the effect of the present day tendency to combine the old and the new without regard for period distinction,—a happy departure that adds to the liveableness of our rooms.

These old-time clocks were set both in mahogany and lacquer cases, and modern adaptations follow the same trend. The old-time types in

their highest development showed ornamentations richly elaborate, many of them distinguished by beautiful inlay work. One such clock, designed by Sheraton, is the feature of the staircase corner in a Salem, Massachusetts, residence; its fine wood finish further enhanced by a draping of old brocade to serve as a background. Another, of historic significance, occupies the dining room corner in the Stark mansion at Dunbarton, New Hampshire. Formerly it was a hall ornament in the Governor Pierce house at Hillsborough, New Hampshire, and its resplendent face no doubt smiled a greeting to many a dignitary who passed it on his way to the living room to participate in some political confab, and perchance it held unusual interest for the curly headed boy who later became the Fourteenth President of the United States—Franklin Pierce.

Fabric drapings are popular backgrounds for large clocks at the present time, and their use rightly employed is most effective. Generally and most satisfactorily they are of soft tints—white, gray, or putty—paneled with delicate colorings, such as blue, rose, or orchid. One such effect features the hall corner in a recently completed small house. Here the mahogany of the clock case is silhouetted against a draping of plain white silk bordered with Dresden toned

flowers and green leaves. Just opposite, above a low table topped with an old Delft bowl filled with roses, is a Queen Anne mirror that reflects in its depth the clock setting. The result is wonderfully attractive, and as one enters the doorway the cheerful tick-tock challenges inspection, secure in the certainty that a careful scrutiny can find no flaw in the perfection of its arrangement.

One's choice of clock of course, depends upon the type of room in which it is to be placed. In a low-ceiled living room the Grandfather's clock would be as out of place as the proverbial bull in the china shop, but a Seth Thomas clock would add a decorative touch to the mantel, or a Friesland would lend character to a wall space. Clocks are wonderfully fine features to introduce for decorative effects, proving excellent foils for furniture, and with the many and varied types procurable to-day they can be introduced into any part of any room where a bit of decoration is needed.

Many of the present day clocks are shown in unusual settings. Thus we find a French crystal clock fitted into a recessed space above a mantel, flanked on either side with small mirrors, the whole so cleverly conceived that the effect is much like a large mirror with a clock center. Then there is the picture clock, which aroused my curi-

osity in one small stucco house I recently visited. Over a desk in the space between two front windows hung a painting depicting a church steeple with a clock insert. A casual glance gave no hint that the clock was real, but after sitting a while I traced the soft musical chime, that rang out at quarter hour intervals, to the supposedly painted clock in the picture steeple. An examination showed that this was a simple clock of the watch type, fitted most ingeniously into a wooden brace at the back of the canvas.

In our selection of modern clocks we must guard the many absurd types that now abound. Some of the so-called fine clocks that the market is now showing, are really ludicrous in their over-ornamentation, yet unfortunately they occasionally find their way into decorative schemes that are otherwise most attractive. I recently came upon such a one in a Colonial setting of exceptional beauty. Why its glaring ugliness, screeching defiance at the paneled wall that served as its background, did not obtrude into the mind of the owner will always remain one of those inexplicable mysteries that we occasionally encounter. I tried to focus my attention on the fine furnishings, on the small-paned windows with their sheer glass curtains and rich tinted over-drapes, but even and anon my eye would light upon that

hideous clock,—the one flaw in a perfect unit.

The first requisite of a clock face is, that it must be plainly seen. The old clock makers made this point their chief consideration. They never allowed ornamentation to dwarf it, and they made their casings, beautiful as they were, subservient to it. One never finds an old clock that shows a face with cramped figures, or one so ornate that it requires close scrutiny to find out what time its hands designate. Such clocks should not find favor to-day. There are too many fine examples of the simpler types, varied enough in design to suit any need, to make it necessary to resort to the ugly “Art Nouveau” creations.

If it were compulsory for every dealer to exhibit, along with new clocks, the old-time types from which they are supposed to take their design, without doubt as a result the market would soon be rid of the numerous hideous clocks that now clog it, for no one could view the fine lines of the old types and their excellent modern adaptations, and then choose one of the caricatures that show weak lines, dwarfed faces, and beauty sacrificed to the desire for novelty.

To return to proper placing. Frequently between two windows there is a space not sufficiently large to permit the introduction of a card table, yet which requires a little embellishment. Here

is a chance for the arranging of a clock in either of two ways. The first is the building of a shelf above a small table on which to place a mantel clock, either of the Seth Thomas type with its slender finials, broken pediment and painted panel, or of the English type with its arched top and aspect of simple solidity. The second is to hang on the wall above the table a clock of the modified Lyre type manufactured in America early in the Nineteenth Century, or a reproduction of a Willard Banjo clock.

Beneath a fine mirror on a simply designed mantel shelf, and flanked on either side by slender brass candlesticks, the mantel clock encased in a round of mahogany set in the center of a long substantial base, suggesting in design the forms used by the Greeks in their architecture and decorative painting, is particularly fine, while for a bare bit over a low bookcase, or on the wall between any two features, such as a fireplace and a window, nothing is more effective than the wall clock with unboxed works, typical of many Colonial timepieces.

One effective scheme worked out in a den, and devised by the occupant is worthy of emulation. He chanced to be the owner of an old hour glass, the kind that used to stand on pulpits in Colonial meeting-houses to time the length of the seem-

ingly endless sermons. He stained the top and bottom and the slender standards a deep crimson to match the wall tones. Then he fitted the whole into a frame that swung in a white recessed space over the small fireplace. An electrical contrivance sounds a tinkling bell when the sand has dripped its last pebble, marking the end of the hour, and the frame then turns, pivoting the full glass into position to begin its task over again.

Another interesting idea was carried out where a small sun room had been built over the ell of the house. It was finished in brick, and this material was also used for the fireplace. Halfway up the chimney breast a round face of the Willard type of clock was inserted, and it beamed forth like a jovial companion full of merriment and good cheer. It had been picked up in an old farmhouse devoid of its once fine frame, but its works being in excellent condition, it was decided to use it in its present location, after placing behind it several sheets of asbestos to prevent it from becoming too heated. A frame of wood on which was painted garlands of flowers, hid the spring, which, when the clock needed winding, could be touched to open the door. With all the other odd and ingenious settings this was one of the most unique and wholly satisfying clock arrangement yet seen.

Mantel and shelf clocks are the most common types, and they can be made to form the nucleus of wonderfully artistic effects. Many of these are modern adaptations of the Terry clock, designed in 1814, showing gilt eagle and scroll ornamentations, with quaint painted landscape glass panels. Try such a clock against a paneled wall space with tall blue and white Delft vases on either end of the mantel, and quaint cottage figures flanking the central feature. Hang rose chintz overdrapes at your windows with glass curtains of white handkerchief linen, and note the result. The room assumes an air of delicate loveliness, and the old clock gleams forth with renewed youth in its gay setting.

In a room where French furniture is conspicuous, the French mantel clock finds its proper place. One such room is finished in soft gray paneled walls, with jade green overdrapes framing inner curtains of soft mulle. Dainty blue-gray glass candlesticks holding aloft jade candles flank the clock on either side, contrasting beautifully with the deep toned gray of the rug with its slight tracings of delicate pink.

In a dark space where a bit of cheer is needed, the gay colored clocks of Italian make are features of real worth, but for any and every room the mahogany cased clock is unsurpassed, while

its beauty is surprisingly enhanced when a bit of old copper burnished to a hue of sunset flame is employed as a foil for it.

Friesland clocks are choice bits, with their polychrome ornamentation and their quaint construction. Two of these were found in a house of a seaport town. They had been brought home by an ancestor during a trip to Holland, and the color scheme evinced on their surfaces was the vantage point around which the decoration of the room revolved. Like others of this type, they had been shipped to this country works and case separate, and when put together resembled bird cages with their roofed tops.

Flowers, birds, square-rigged ships, or perchance the Royal coat-of-Arms, are characteristic decorations of such clocks, and the gay tones of the colorings add a bit of decoration to any space in which they are placed.

Dutch clocks are proverbially incorrect as to time, and always have been. Albert Smith in "Christopher Tadpole" tells us that "the Dutch clock pointed to twenty minutes of three and struck eleven—the combination signifying that it was eight precisely, after the dissolute manner of Dutch clocks in general."

The modern adaptation of the Dutch clock is excellent both as to design and time keeping, and



AN ORIGINAL BANJO CLOCK



A GENUINE ANTIQUE DUTCH CLOCK

it fits into any room where a bit of cheerful atmosphere is necessary. It relieves the monotony of pictures and mirrors for wall decoration, and not infrequently it fills a niche awkward to decorate.

This same is true of the Banjo clock with its slim waist, brass ornamentation running parallel to the curve of the box and the rectangular case, often showing on its glass surface interesting scenes, after the fashion of the old-time Willard Banjo, which showed various depictions, including the Constitution and Harvard College in its early days.

There is not a room in the house that is not rendered more attractive by the placing of a clock in it. They are adaptable to all circumstances, and worthy of serious consideration in the scheme of interior decoration. Until recently, clocks were looked upon by most people as essentials, without regard to their decorative possibilities, but happily this phase is passing, and in present day homes the clock is beginning to receive the attention its worth demands. In the course of the next few years its vogue as a real ornament should reach the zenith of popularity.

CHAPTER IX

THE DECORATIVE VALUE OF BOOKS

BOOKS. the loved companions of our leisure hours, fulfilling our demand for information, and satisfying our mental need for relaxation, with their adventures, mysteries, and romances, what a real part they play in everyday life, but, how unfortunate that their possession often entails a problem a bit difficult of solution!

In the large house, where space is plentiful, and a room can be set apart for books, the matter of their arrangement is easily settled, but in the small house, where space is limited, and each and every cranny has to serve a purpose, the housing of books causes real concern. Left about on tables or sills, they soon clutter, and in addition their bindings loosen, and fade, therefore some place must be devised for their housing.

Let us first consider books as decorative elements in our scheme of furnishing. Their covers repeat the tints of garden flowers, so why not group them with a proper regard to their blendings. Nothing so cheers a shadowy corner as a

few gayly bound books, and if we hunt about a bit we can discover even in the most awkward corner a place where a few books can be arranged.

The space above the mantel, covered in a plain-toned paper or paneled in wood, permits a bit of daring color, and again our colorful book bindings can be used. In place of the usual candlesticks standing on either end of the mantel, flanking a clock or some other feature, arrange two small book racks on the wall just above the mantel shelf. These will not only act as balancing bits, on either side of the mirror or framed picture hanging in the center of the wall space, but they will likewise afford storage for a dozen volumes, six in each rack! For such a grouping, bindings of orange and brown, the tints of the ox-eye daisy, or crimson and soft blue, suggesting the rich-hued peony and the colorful spires of the old-fashioned larkspur, or any similar vivid combination, may be chosen.

One book lover avers that even the smallest dwelling has a thousand places for books. At first thought this assertion seems absurd, but the housewife with a large collection to arrange, soon finds that she can discover spaces where she did not even suspect they existed, and after she has successfully housed her books, she is apt to agree

that there may be even one thousand places in which to store them.

Of course books must be arranged with regard to the general construction and proper balance of the apartment in which they are to be placed. In the small house, the living room is the location generally chosen, but the hallway, the chamber, and even the porch can each be made to give space to the grouping of books, while this grouping adds a touch of friendly companionship that intimately links the several rooms in a composite atmosphere of good fellowship.

We will consider the living room first. Close to the fireplace is invariably a space where books can be stored. This may be small or of fairly good proportion, depending on the location of the fireplace itself. If a door opens at one side on to the porch, the space between the two features is small, but if the fireplace occupies the outer side wall and the porch is at the rear of the house, then a window usually occupies the space in the wall at one or both sides of the fireplace.

In the case of the door, build between it and the fireplace a few shelves, to the height of the mantel. Then on the other side of the door to the jog in the adjoining wall, build some more shelves as high as the door top. The broken

BOOKS BUILT IN ON BOTH SIDES OF THE FIREPLACE CREATE A PLEASING ATMOSPHERE.



height of the two bookcases will relieve the monotony of too even levels.

If we have a window instead of a door, we can build shelves beneath it to the mopboard, extending the entire width between the fireplace and the adjoining wall, and we can run this bookcase up the wall space at the end of the window next the adjoining wall to the height of the window top. Or we can arrange a book cupboard on one side of the fireplace as a balance to the window on the other side.

What a wonderful chance for effective decoration such spaces give us! The bindings of our loved books beam like myriad flowers in their shelf settings, and in the winter season their polychrome tones compensate in measure for the lost beauty of our summer garden.

If one has a large collection of books before he builds his small house, he invariably plans for their housing in the arrangement of the several rooms. Bookcases can be built into the partitions between rooms at an expense but slightly greater than the cost of the lath and plaster for the same space, and they can likewise be built in below windows, just above cosy seats, and in between two windows. Around the fireplace, topping the built-in settle, is another favorite spot, and here the arrangement lends a delightful

charm to the room, accenting the blithesome hospitality of the open fire.

Frequently the living room shows a grouping of windows along one wall with a long built-in seat beneath. Here is a chance for a bookcase of real worth. Above the seat and directly below the sill, arrange a shelf for the grouping of books. Or if your windows are too long to permit space for this arrangement, finish the seat with ends and have these ends serve as the foundation for the bookcases, which may extend from them to the nearest wall jogs. The tops of such cute bookcases will serve as receptacles for some pretty bits of pottery or growing plants.

In the event your small house is a remodeled one, the living room often has a door that can be taken away. This space serves as a foundation for a large bookcase and a consequent grouping of numerous books. Or perhaps there is a closet which can be converted into a bookcase. Replacing the wood door with one of small paned glass, this serves as an admirable receptacle for many volumes.

If you are particularly hard pressed for book space, low bookcases, not higher than four feet, running all the way around the room best solve the problem. Stained to match the woodwork they give the impression of being a part of the

constructive background. Furniture, of course, has to be grouped against them, thus it will be necessary to put the volumes least used on the shelves which are less easy of access.

Then the solid wall space—and every living room shows one such wall—gives another chance for ample book housing. Place against the center of this space a reading table, flanking it with bookcases stained like the table finish. Arrange the books in the order of the most needed, nearest at hand, and the least needed, farthest away. This will afford a convenient reading nook as well as a decorative arrangement.

If the windows are of low construction, like the casement type, book shelves can be built above them as well as on either side, but it does not seem advisable to build them above fairly large windows or over doors. Such arrangements generally destroy balance, and certainly are inconvenient.

Rather than clutter the living room with an over-surplus of books, use the hallway. This idea is becoming quite popular among small house owners, with the result that many attractive book groupings have been fashioned here. A favorite plan is to hang a book rack above a table in the space between two doors, at a height conveniently reached. Often the center of such a rack is

adorned with a pottery bowl in which a bit of trailing green has been planted. The pretty plant tendrils droop over the table top, and often pleasantly relieve the sometimes wide expanse of book bindings.

Then the stairway landing affords a nook for either a bookcase or a few built-in shelves, and if there is a window on the landing, shelves are frequently arranged beneath it. The stairway corner is another favorite spot for a small bookcase, and in one house recently completed, glassed-in book cupboards were built into the wall partition facing the staircase. Another interesting idea was worked out in a small Colonial dwelling. Here the front door showed the side light flankings so typical of the old doorways, but instead of the usual white glass, stained glass of golden brown set in lead was used. With this as a background, shelves were arranged to the height of the door top, and the books placed. From the outside there is no hint of the interior use to which the pretty leaded panels have been put, while the scheme is as ingeniously unique as it is decorative.

No attempt is made to decide the mooted question whether a bookcase should be enclosed or left open. This is a problem governed by circumstances, and always by one's individual

wishes. To be sure there is an air of inviting friendliness connected with an open bookcase that a closed one does not have, but on the other hand, glass doors protect bindings from the dust, also books in enclosed cases are better preserved. Frequently a halfway method is used, and this has its advantages. It follows a custom prevalent in Elizabethan manors, and consists of a strip of pinked leather two or three inches deep, fastened along the front edge of the shelves with upholstery nails. This makes an edge wide enough to come over the tops of the volumes, yet does not interfere with the withdrawal of the books, while at the same time it prevents the dust from collecting on them. In employing this method it is of course, essential that the books on one shelf be as nearly as possible of the same height. In place of leather, a short valance of dark-toned cretonne, bound at the edge to give it stability, can be used.

In their zest to secure book space, some designers build shelves extending from the floor to the ceiling. This is never satisfactory from an artistic standpoint, and in the small room it has the effect of over-powering conspicuousness. Bookcases must follow the rule of conformity and this means that they must combine with the other room features. However necessary they may be,

we cannot afford to use them to the extent that they sacrifice harmony of detail. The size and height of the room, of course, determines the size of the shelves, but the general rule is to store the largest volumes on the lowest shelves, consequently the space between the two lowest shelves is greater than between any other two.

There is one other point. Do not arrange your bookcases so that their tops are all on the same level. Have one bookcase the height of the mantel, let another reach the top of the window, and still another line up with the window sill. Of course, there are exceptions to this rule as to every other, as in the case of employing low bookcases all around the room, but where they are built as space can be found for them, they are much more decorative if their tops show broken levels.

Books form a part of the bedroom equipment, though their use here is necessarily limited. Sometimes a cupboard is introduced for their housing, but more often a simple shelf is attached to the wall, close to the bed, where one may find a book with which to while away a restless hour while wooing sleep.

Books should always be found in the guest room, and one of the "beddes heade" is an excellent place for their arrangement. This is a simple shelf supported by narrow brackets ar-

ranged above the top of the bed. It follows in construction the general design of English furniture makers, who, realizing the essentiality of books in the bedroom, often introduced a bookshelf and a shelf for a candle, into the bed design.

In the man's guest room supplement the books and the candle with an ash tray. And by all means choose readable books. I remember the pleasurable thrill I received, on entering the room assigned me during a recent visit to a friend's house, when I noted the shelf of books close to the comfortable bed. But alas, my joy was short-lived, for upon examination the books proved to be essays, a dictionary, and a copy of the New Testaments! And the bookcases downstairs were bulging with the narratives of modern day romance writers!

Lastly the porch, screened during the summer months and glassed-in during the winter season. Instead of having the books always in evidence here, cluttering the table and inconveniently reposing on chairs, group them on a shelf made of wrought iron hung from the wall, or arrange them in a simple set of shelves in painted wood or wicker, whichever corresponds best with the porch furnishings. Such a bit is not only a pleasing adjunct, but the book bindings make a dainty color spot against the wall background.

CHAPTER X

THE ACCOMMODATING TABLE

HAVE you ever paused to consider what you would do if you suddenly found yourself bereft of tables? Where you would place your pretty lamps, your prized luster bowl with its floral burden, as well as the numerous odds and ends that seem to require the table as a resting place?

Have you ever thought of this when re-arranging the living room? If so, you will realize how much depends on these accessories when they are considered in the scheme of decoration. There is not a room in the house that does not have a *need* of at least one table, and devise and plan as one may there emphatically is not a single substitute that will take the place of the oft times humble table.

Lack of appreciation for the table has been evident during many periods of its history, even in our own country. The fame of the Colonial chair, sideboard, etc., has always overshadowed that of the table, and it is no secret that the

tables owned by some of the recent generations have been anything but beautiful. No doubt the vogue of the table cover of the all-enveloping type was in some measure responsible for this comparatively recent disregard for the table. Beneath the folds of the chenille or embroidery, the design and wood of the table were practically entirely hidden, and it may have been considered a waste of effort to devise attractive tables to be thus lost to view.

However that may be, it is certain that the ugly marble-top table and its uglier successor, the golden oak table with its carved and glued ornaments, enjoyed a long reign of favor. We of the present have much to be thankful for in that their vogue was over before our day, and we certainly owe a heartfelt vote of thanks to the arts and crafts workmen for their efforts in reproducing the worth while tables.

Modern manufacture tends to a revival of the old designs, particularly those associated with the beautiful workmanship of the Eighteenth Century, when the introduction of mahogany revolutionized table making as well as other furniture. Adaptations of the designs of Hepplewhite and Sheraton are now readily procurable, and these modern tables are often so beautifully made that unless one is a connoisseur it is impossible to tell

them from the originals. They combine all the best features of the old-time models, particularly that firmness and lightness which is so attractive.

The selection of the table is a task that requires much patience and careful consideration. One may obtain tables of excellent design and real worth at moderate cost, and thus we should see to it that we get the best possible for the money we can afford to spend. In our choice we should keep in mind the wood of the other furnishings, and therefore if the table is of a different wood from that of the chairs, for instance, it must nevertheless combine with them, otherwise its effect is wasted. This is the first and foremost consideration in table selection, and one should never lose sight of this fact.

In the living room, we must have a center table and two or three small tables. For the first the English gate legged table is always successful, and it is now procurable in good designs and at a reasonable price. Finished in mahogany or wood stained to imitate walnut it is happily adaptable in combination with Colonial or English furnishings. Painted shiny black and adorned with a runner that shows a glint of vivid tone, it is particularly attractive in combination with wicker furniture finished in soft tone, as well as with odd pieces.

There is also the oval center table of the Sheraton design, arranged with one good sized drawer. It comes in solid mahogany with the dull finish, in walnut, or in wood stained to imitate any finish you desire. It is effective in conjunction with any and all furniture, and can be purchased at slightly less cost than the gate legged table. Other center tables are procurable in solid build, square, round, or oblong, depending on the size and shape of your room. If you choose to arrange your table behind your sofa, one of the narrow oblong tables is naturally your choice, and they come in designs, finish and cost to meet any and all requirements.

For your small tables there is an infinite range from which to choose. Very lovely little wicker tables often fill your needs, with the added advantage of being very reasonable in price. They fit into any nook or corner, stand beside an arm chair, top the head of the sofa, or meet any emergency that may arise. Stained to match or harmonize with the rest of the furnishings they are entirely appropriate. Then of course, there are the reproductions of the old styles, finished to meet your wishes. These would seem to be best of all.

Generally there is one space in the room, probably a corner, which is too small to include a chair

and not needed for a bookcase or like accessory, where a table can be placed. Here a small square table meets the need, and if it is not handy to a plug so that a small electric lamp may be arranged upon it, use a copper bowl filled with flowers to give a lightening touch. Tiny round tables in a variety of styles also fit into such a nook.

If you have a space between two windows, and it is large enough, use one of the adaptations of the old Hepplewhite card tables with the drop leaf arranged upright against the wall. Finished in dull mahogany it welcomes a silver candlestick, a copper plate, or a brass dish to throw shadowy lights across its finely grained surface. In a smaller space, try one of the quaint old sewing tables with its drawers adorned with brass or glass knobs. Also do not forget to include a pretty round top table, placed within range of the fireplace, where you can serve tea to your afternoon guests. Special tables are procurable for this purpose, but one of the graceful reproductions of the old-time round top style answers the purpose most satisfactorily.

In the hallway your choice is more limited but none the less important. Console tables arranged one on either side of a sofa, a chair, or perhaps a large brass brazier, have caught the

popular fancy, and are really charming. Often a small mirror is hung on the wall space above each, an arrangement particularly effective in the small hallway as it seemingly secures additional space. These console tables are purchasable in a variety of finishes, those of the peasant type, with garland decorations in polychrome tints being particularly attractive. In the informal hall their selection is especially happy. Sometimes the wall space across from the stairway permits the introduction of an oblong table. Topped with a runner, plain or fanciful as the hall and wood tone permit, holding a vase or bowl filled with gay flowers, the whole reflected in a Queen Anne or other type of mirror hung on the wall space above, it gives a joyous note in keeping with the spirit of good cheer which the hallway demands. While always and ever you can find a space for a small table in the stairway jog. One of the so-called corner tables, with top square or rounded, and small twisted legs, is a good selection for such a spot. This may also serve as a receptacle for a pretty oil or electric lamp, which can be made a distinctly decorative bit in itself, fashioned of a good pottery jar mounted for oil or electricity and fitted with a silk, cretonne, or wicker shade.

The vogue for odd pieces has reached the din-

ing room, with the result that many people are discarding sets and employing a combination of furnishings in this room as well as in other apartments. This has brought a new use for the gate legged table, and it is as happy in its placing here as in the living room, which is saying considerable. It combines with a Sheraton sideboard and slat back chairs without a hint of incongruity, and it is likewise used in complete harmony with Windsor chairs and an old mahogany chest converted into a sideboard. Of course, its wood finish must be in keeping with the finish of the other furnishings; should you have an old chest of drawers which you wish to convert into a sideboard and decide that black is the only color that it will take successfully, do not hesitate to employ it, and likewise do not hesitate to order a black gate legged table and black painted chairs to use with it. A band of gilt as decoration will give a glint of color, and of course, your window drapes, wall finish and other accessories will complete the needed color contrast. Black has been used with such wonderfully fine results that there is no hesitation in recommending it for any type of furniture, and its use permits a glorious opportunity to introduce a riot of sunlight colorings into your room.

There is one type of small table specially de-



THE QUINT "PIECRUST" TABLE MAKES AN ATTRACTIVE CORNER
IN WHICH TO SERVE TEA

signed for the dining room which is of inestimable value to the hostess who serves without the aid of a maid. It is double shelved and of sufficient size to hold each course of the dinner systematically arranged. It is attractive as well as practical, and when not in use will fill a niche in an otherwise bare space. This type of table is obtainable in any finish and it fills a very real need in many households. Then there are the little "tip" and "piecrust" tables, ornamental bits that fit into small spaces and take the place of the serving table in the small dining room. Either of these tables is likewise adaptable to living room and hall use, and each seems to fill a niche with equal charm in all apartments. Either is particularly attractive used beneath the corner wall cabinet, often employed in the living room to store a few pieces of choice china which may be glimpsed through a leaded glass door. A small runner and a brass candlestick holding aloft a colorful candle is sufficient decoration, and the little table thus simply adorned fills the void between the cabinet and floor as nothing else could.

For the den, one of the modernized refectory tables is particularly good. A smoke stand, a book rack that can be readily moved about, and a small table to hold whatever the man of the

house may desire to place thereon, all finished in tone to harmonize with the table, will provide the necessary accessories that are here indispensable.

Bedroom tables are almost as varied as those available for the living room. Being the dressing table, there is the small table to hold a lamp, the larger table holding a few choice books and like personal belongings, the desk table (provided a desk is not included in the furnishings), and a sewing table or small Martha Washington work-stand. Any of these tables can be procured in wicker, and if the furnishings proper are finished in ivory, gray, or putty, perhaps with floral decorations as is now so prevalent, the choice of wicker is particularly good. Of course the tables may be finished to harmonize with the main furnishings, or in the event that the bed, etc., is of mahogany, quaint painted tables, in soft green, or some delicate pastel tint, with posy decorations in polychrome colorings, lend variety.

Odd pieces for the bedroom are now in favor, and instead of the regulation sets which have enjoyed such a long reign of popularity, we frequently find various periods and various materials intermingled in harmonious combinations. This permits the employment of discarded pieces, freshened with a coat of paint, and thus many

a really fine piece heretofore considered passé has been reclaimed from the storage room to do service. Useless tables have been made useful, and in the freshening process have taken on added value. If you have an old table, reclaim it, for rest assured you can always find a spot in which to place it. One old table, a bit longer than wide, has been made over into a desk table, and in its coat of shiny green paint it stands in the space between two front windows, an object of real worth against a soft buff wall.

If you have finished part of your attic into a lounging room, play room, or work room, you can complete its furnishings by a few odd pieces picked up at a nominal cost. A table or two will need to be included, and this will give you the opportunity to experiment with a supposedly worn out specimen, and to have the fun of making it over to suit your needs.

The following experiment was tried out in the writer's attic work room, and proved to be a happy surprise. An extension table of solid wood, originally walnut stained, battered and somewhat wobbly as to legs, was bought at an auction sale and despite the fact that the task seemed almost hopeless, the work of rejuvenation was started. No attempt was made to restore it to its old-time aspect, but it was thor-

oughly scraped, sand papered, the legs steadied, then painted blue, not a vivid shade, nor yet a light tint, but the color popularly termed old blue. A black velvet runner, a bit wider than the average width, lined with orange, serves as a topping, and on it rests a soft yellow pottery lamp with wicker shade lined with blue. Thus the old table has come back into its own. If necessity demanded, it could be used in the living room, in which case it should be painted black and enamored to give it that rich quality and high polish which catches and reflects the flickering lights.

What one has done and countless others have likewise done, you cannot only do but improve the doing. A table, even a rickety one, can be rendered useful, while most fascinating are those which have been brought forth from the dusty loft, restored, and rejuvenated. So you see the problem of a table is not a serious one if you have a few supposedly bygone tables to draw upon, and there are not many families which cannot unearth one or two relics which may be reclaimed and given a new lease of life. Should you be among the few who cannot unearth a table, then you may satisfy your desires in full by buying the tables you need, carefully and with regard to their harmonious qualities. Mahogany and walnut or dull finished oak tables are readily pro-

curable in all shapes and sizes, while if you wish to have some of your tables painted a certain color or decorated a certain way, the most satisfactory way is to buy them in the rough finish and then have them painted and decorated to meet your requirements. In this way you cannot go astray in attaining the results you seek.

CHAPTER XI

FROM SETTLE TO SOFA AND BACK AGAIN

A VIVID memory of my childhood is a huge old settle standing formidably erect before the open fireplace in a Seventeenth Century house where I was a frequent visitor, and I recall the pleasurable awe with which I viewed its high back and narrow seat, picturing the rows of sturdy youngsters who in the long ago had lined its uncomfortable length on each Saturday night to recite their Assembly Shorter Catechism in preparation for the tedious service of the morrow, when they would gather in the cold meeting house that crowned the brow of the near-by hill, overlooking the old-time Ordinary, or Inn, as it was called in later years.

Madam Dane little guessed, as she knitted so contentedly in her low rocker close by, of the shivery chills that raced up and down my spine as I saw the old settle, not as it really was, but peopled with the phantom forms of those luckless youngsters, and I remember the fervent gratitude that always brought relief in realizing I had

been born in a later and less stern generation.

The early settles were built for use and without regard for their decorative value. In the rude huts of the Colonists they were generally arranged on either side of the cavernous chimney, facing the fire, their high backs affording protection from the bitter cold and penetrating draughts that pierced the chinks in the clay daubed exteriors. These first settles were crude reproductions of those that featured the better homes of old England, but as time went on more attention was paid to their fashioning, with the result that some really artistic examples were evolved, topped with moldings, and showing richly carved backs and arms.

In the course of time as conditions became more settled, houses assumed more ample proportions, and the question of heating was solved by the introduction of stoves in addition to fireplaces. The settle then became less essential, and the decline of its necessity restricted its employment. As the master craftsmen added to their store of furnishings, the sofa came into being, and with its advent the old-time settle was relegated to oblivion.

The first sofas were not characterized by the comfortable attributes that we of the present have come to demand, but they were wonderfully

comfortable in comparison with the unyielding hardness of the settle. Their first appearance in this country was about the year 1760, and the earliest types were the work of Chippendale, including the "Darby and Joan Sofa," a double seat which enjoyed wide popularity.

About the year 1800, sofas made by Sheraton came into vogue, and it is these models that have survived to the greatest extent. Many of his first sofas showed eight legs, but his later designs, heavier and more elaborate, had four legs. These later sofas were generally covered in hair-cloth, fastened with brass nails.

The Brothers Adam also made sofas that found ready favor, their designs being distinguished by a peculiar slanting or curved leg that has come to be associated with their name.

About 1820 the now rare Cornucopia sofa came into style, and contemporaneous with it was the Empire sofa with winged legs and claw feet.

From these various types, the long, deep, luxuriously stuffed sofas of the present have been evolved, and for real comfort they are unsurpassed. They are beautifully designed, too, though naturally their hugeness does not permit the artistic exquisiteness of contour that characterized the finest of the old-time types.

Not all these new sofas are huge, however, for

necessity has demanded that their size must be restricted to meet the proportions of the room in which they are to be placed. As a result we are able to buy a certain style of sofa in different sizes called two-seat, three-seat, and four-seat sofas, according to the number of detachable seat cushions. The smallest will not permit a cosy nap, but it will afford seating space for three persons. Of course it is only in the very small living room that its use need be employed, and fortunately the present tendency in home building is to have the living room of good size. Thus the three-seat sofa is the one most generally used, and in many cases the four-seat is wholly in harmony.

Sofas of the present are very different from each other in style, and this point is of special importance in one's selection. In the small apartment the low style sofa is best suited, but whether it shall be entirely overstuffed, showing no frame, or with frame of polished wood plain or carved with upholstery inside, or made of reed or wicker with bright toned cretonne upholstery, depends upon the scheme of furnishing you have chosen. A plain overstuffed sofa of simple lines goes with any furnishing, and several of the old-time types modernized are likewise adaptable to most purposes. If your aim is to secure grace in

your sofa, then by all means choose one that stands on legs. Those following the Sheraton design meet this requirement admirably, as do the Hepplewhite adaptations.

Another point of prime importance is your sofa covering. Frequently the sofa is purchased independent of the chairs that constitute the other main furnishings of your apartment, but if some of the chairs are upholstered, it is generally preferable to have the sofa upholstered to correspond, at least in coloring. Thus it is imperative that your upholstery selection for your chairs be carefully made. Often the coverings follow in design and material the over-drapes. This is attractive in the homelike living room, although contrast is sometimes more effective.

People choosing furniture which they expect to enjoy for a long time rarely purchase sets. They buy carefully, selecting pieces that will give them full value for the price paid. They prefer to build their living room piece by piece and they purchase each piece to fit in a definitely planned whole. When it comes to buying a sofa they select a good one of a type that will outlast a passing vogue. This is the best plan, for even though you have to wait a bit until you can afford the sofa you want, when you do get it you will have it for a lifetime, and isn't it true that we always

enjoy most that for which we have to make sacrifices?

The most popular sofa coverings of the present are those made from unfigured tapestry, velour, repp, striped materials, upholsterer's sateen and well covered cretonnes. The range of choice is as varied as it is satisfying. In a room where golden brown has been selected for the walls, Gobelin blue velour is a happy choice for the sofa upholstery, while gay cretonne adds a livening note to a soft gray or putty background. The rule of color balance—vivid, well-covered foreground against a plain, soft background, and vice versa—is your best guide in the selection of your sofa upholstery, and any variance of it demands expert construction.

Having secured your sofa, then comes the question of its placing. Unquestionably the fireplace is the answer to this. A comfortable sofa by the hearthsode or ranged at an agreeable distance in front of it, conjuring visions of relaxation in the flickering glow of crackling logs, is always satisfying, and if its length is flanked at the rear with one of the narrow tables now so much in vogue, on which a lamp is placed to cast its rays so that one may read without strain, its comfort is so much increased. One of the quaint end tables placed at the head of the sofa serves the same

purpose, and in the small living-room it is preferable.

The wall space just opposite the fireplace is often chosen for the sofa placing, with a mirror, or bit of tapestry, or a grouping of pictures, just above. Some exceedingly fine effects have been secured by this arrangement, and in the long, narrow living room it solves the spacing problem most satisfactorily. The sofa still has the fireplace atmosphere, and its cosy intimacy is in no way sacrificed.

Sometimes the space between a door and the nearest wall jog is just sufficiently large for the sofa, or it may be that the sill of a deep bay window is level with the sofa top, inviting the placing of the sofa in this recessed environ. Your sofa will doubtless look well in either place. As a suggestion, why not fill the first space with a bookcase, and the second with a window seat, placing your sofa nearer the chummy friendliness of the dancing firelight? Indisputably the fireplace and sofa are closely allied, and if your apartment is to assume that air of comfort and liveableness which is your goal, then do not treat these features without regard one for the other.

If you are fortunate enough to possess two sofas, let your hallway house one of them, the smaller one if there is a difference in size. The

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long wall space parallel with the staircase affords an excellent setting, or if the staircase rises by turns from the rear of the hall, then snuggle your sofa close to the wall next to the turn jog. In a Colonial hall, an Empire or Sheraton sofa is particularly fine, as is the short sofa known in great-grandmother's day as the tête-à-tête or betrothal sofa. These small sized types fit into even the smallest hallway, and they most assuredly add a real touch of atmosphere.

The development of the chaise longue has produced an attractive piece of furniture for the bedroom. This is in reality an adaptation of the old-time couch or "day bed" and as its French name implies is a "long chair," its back an enlarged chair-back, and its body equaling three chair seats. In its early form it first appeared in this country about 1680, a product of Flemish art, and though its present adaptations is immeasurably comfortable, the principle of its construction is unchanged. It finds ready placing at the foot of the bed, or in an alcove or recessed window space, if your bedroom boasts either of these features.

Then there is the ever-popular davenport and the day bed, often handsomely designed and finely upholstered. These are more properly suited to the crowded city apartment, where one

room frequently serves a double purpose. Their use in the small house is limited unless one is pressed for sleeping accommodations, in which event they can be employed where needed. Their range of finish and upholstery permits selection in harmony with the environment they are to share.

To-day the Pendulum of Time has swung backward, and from its oblivion the discarded settle has been drawn forth. Unlike many styles that come back after a long period, the modern settle is almost identical with its quaint old-fashioned predecessor. It shows the same high back, sometimes straight, sometimes curved, the same board seat, and the same curved arms with their flat or slightly rounded top arm pieces. If there is one difference between the old and the new it is that the modern models have the seats placed a trifle lower to permit the introduction of comfortable cushions.

The present tendency is to stain the settles to match the wood trim of the room in which they are placed, although occasionally they match the frame tones of the furniture. Personally they seem more in harmony when they match the trim, but of course, that is a matter of opinion.

Their placing depends upon the shape and type of the room and the particular requirements of

the home of which they are to be a part. A settle affords a cosy hall seat if one is needed, and it likewise serves a useful purpose in the porch entrance allowing one to sit as he removes muddy rubbers before entering the hall. If necessary the space below the seat can be boxed in to the floor, and the seat attached to hinges, affording a shallow receptacle for rubbers and overshoes.

In living rooms and dens, settles make excellent furnishings. They add to the seating capacity of a small room without taking up unnecessary space. They fit into nooks that are shallow and awkward and consequently hard to treat; they lend balance to the sometimes ugly chimney jut; they stand against the wall on one or both sides of a window, giving a recessed area in front of the window itself; they snuggle close to the wall on either side of the fireplace, or they stand beside the fireplace at a point in line with the mantel ends, forming a cosy inglenook. In short, they serve any purpose you can find for them, and wherever you need a bit of seating space they meet demands.

In the dining room their use is more restricted, but they can be employed with entire harmony. A group of windows in one wall may leave a space on either side to the adjoining walls. Here is a chance for two settles upholstered to corre-

spond with the window overdrapes. Or perhaps a doorway is cut near a corner, leaving a narrow space between its framing and the corner angle. A settle finds ready placing in such a spot. Again a settle in one corner balances a cupboard in the opposite corner, and so on.

In the kitchen and the bedroom, the settle likewise finds a place, if you can make use of it.

In addition to its usefulness, the settle is highly decorative, and in the hallway or living room it can be made to serve as the focal feature for an attractive grouping.

The hints for its employment here given are necessarily general, but your own good common sense will guide you in its employment to the best advantage.

Settles can be used in conjunction with sofas without the slightest incongruity, but where they are so used care must be taken that they do not dominate the more important feature. In rooms where a sofa is not used the settle has full sway, but in the living room the sofa is of prime importance, and the settle only secondary.

And one thing more. Remember that your sofa is the keynote of your furnishings. Have you ever observed that your guests upon entering the living room involuntarily search out the sofa? Perchance they have no object in doing so, it may

be wholly unintentional on their part, but on the other hand it may be intentional. Prominent decorators tell us that they know from viewing a sofa in a house what type of people own it. They can pick out the ease-loving, the industrious, the artistic, the careless, and the people wholly lacking in originality just by the type of sofa they own. So study your sofa to secure the best results, and remember that one that combines artisticness and comfort generally stands any test.

CHAPTER XII

A BIT ABOUT MIRRORS AND THEIR USE

MOST ancient of all our accessories is the mirror, that reflecting bit that means so much in our daily life, as well as in our scheme of decoration. Its origin is shrouded in the twilight of mythology, and our only real clues are the fragments which mother earth and the tombs have rendered back to us, sometimes in a fair state of preservation. We know that glass was made by the Egyptians, yet the only mirrors that have come down to us from them, as well as from all other ancient sources, are of metal, very highly polished, and often containing silver and gold. The first form of the mirror was the hand-glass, and it is the fragments of this that remain to us. We know, however, that metal mirrors were made in sections so arranged in grooves in the wall that they could slide up and down to show the figure at full length. Cleopatra is supposed to have possessed such a mirror, but its magnificence can only be imagined as no authentic description of it is available.

Glass mirrors coated with tin have been found in Italy, that were used in the days of Pompey, but just when and where silver-backed glass was first employed has never been definitely established. As early as 1373 the Germans had acquired a knowledge of glass mirror work, and in the Fifteenth Century they invented a curious form of mirror construction called the "bull's eye." In the Sixteenth Century the Venetians did much business in the manufacture and exporting of glasses with quick silver backs, and in 1665 the French Government induced twenty of these glass workers to come to Paris, where in the year 1691 a method of making plate glass was perfected which made France thereafter the mirror market of the world.

The history of mirror making in England might be said to date from 1670. From this time on rapid strides were made in the manufacture of looking glasses, those of the Queen Anne and Georgian periods being particularly notable.

Mirror glass in the early stages was "blown" and beyond the length of three and one-half feet was too thin to serve as mirrors. In case a greater length was desired, it was necessary to add a second piece, and thus the longer glasses of the early Eighteenth Century were made in two

pieces, one overlapping the other, or finished with a molding to hide the intersection.

In the latter part of the Eighteenth Century, Chippendale made mirrors of great charm, and it was during this time that Chinese designs became popular. Later, Heppelwhite and the Brothers Adam designed mirrors of real worth, the former in shield and oval shapes, usually in pairs.

During the earlier part of the Georgian period the revival of the Queen Anne mirror began, and by 1800 the lines of this model were much in evidence. Previous to this, looking glasses were manufactured in large numbers in this country, and from 1780 to 1790 the famous "Constitution" glasses were made. This period also marked the vogue of the quaint Girandoles and Bull's Eyes.

Mantel glasses were in great demand throughout the Eighteenth Century, but more especially after 1760, when both oval and oblong shapes began to be popular. The cheval-glass, never at any time a common piece of furniture, enjoyed its greatest favor about 1830. Some excellent designs of this type had been previously fashioned by the great English cabinet makers, notably Sheraton, but comparatively few have survived in this country.

At the present time mirrors of the better type follow the old designs, so our better grade of

modern mirrors are modern only in so far as they are reproductions. Of course we have progressed in the quality of the glass used, and we have varied the designs to suit our needs—notably the combining of small pieces to form a grouping that fits into the framed wall space over a sideboard or other feature—but in framing we have had the good sense to follow the simple lines and exquisite ornamentations of the old types.

The very word mirror is interesting, meaning as it does "to look" and "wonderful," but the word is no more interesting than the object itself. Until a comparatively recent period, the mirror was regarded as strictly utilitarian with little value attached to its decorative worth. The vogue of antiques swept the enthusiast into research of hitherto unappreciated accessories, including the mirror, and as a consequence we learned what a thoroughly decorative object it was. The old mirrors had a real place in the furnishings, and when we came to realize what they could be made to do to-day, we set about with characteristic thoroughness to combine our superior modern reflecting surfaces with the exquisitely designed frames of the old types. While they still serve the purpose of allowing us to see ourselves as others see us (their first requisite) in addition they have come to play a real

part in interior decoration, and thus fulfill their secondary mission "to reflect" and incidentally enhance and augment whatever there is of beauty and charm within their range.

In the small apartment they are particularly effective in that they increase its apparent size. Rightly placed the mirror endows the small room with a sense of space and light truly remarkable. Observe the work of expert interior decorators in any type of room, and note the importance they attach to the mirror. It enters into every scheme they devise, and its placing is not haphazard, but carefully planned to catch and reflect the most attractive part of the room.

Adroit mirror usage in the small, rather shadowed hall creates an atmosphere of cheerfulness. Place within its range a bowl of pretty flowers—apple blossoms, roses, or simple garden blooms—and note the brightening effect the reflection of their colors creates. From another angle the gay chintz hangings at one of the living room windows, glimpsed through the open door, is repeated in the mirror surface, supplying a vivid touch to the somber wall on which the mirror hangs. The value of a mirror in such a spot cannot be overestimated, so if your hall is a bit shadowy, by all means employ a mirror to give the needed brightening touch.

In rooms facing the north, in which the sun refuses to shine during the long winter months, use a mirror in conjunction with touches of orange or red. No colors bring such warmth of tone as these two, yet they are infrequently employed, probably because they are so little understood. Let us suppose our choice for effect is orange, our room a bedroom, and our wall covering putty toned. Hang the mirror above the black chest of drawers which show as decoration narrow bands of orange. Choose an orange runner for the bureau top, softened at the ends with blendings of old blue. Repeat these tints in the curtain hangings, and on the floor lay a two-toned blue rug. Introduce a predominance of orange in the chair cushions, and hang within range of the mirror a wall pocket of blue luster filled with a tangle of orange bittersweet vine. Border the blue bedspread in orange, and then behold the result. The vivid orange will be repeated from every angle in the mirror's reflecting surface, bringing the glint of sunlight to add a welcome touch, but its vividness will not be over-emphasized, thanks to the toning influence of the ebony and the softening shadows of blue.

The average living room shows space for two mirrors, if we are fortunate enough to be able to spare two for this apartment. Over the mantel,

the simple oblong mirror in dull gilt frame is a pleasing choice, or if your scheme of decoration calls for a smaller mirror in this space, one of the oval mirrors of the Adam type will meet your needs. Between two windows and above a console, a Queen Anne mirror is particularly fine, as is a Colonial mirror framed in dull gilt, perhaps showing a decoration of grapes in the paneled space just above the glass panel, finished in the same dull gilt, or having an etched glass panel set into a rounded top.

If you are fortunate enough to possess an antique mirror, such as a Constitution or Rococo, by all means let your living room have the benefit of its presence, for either is a choice bit that will add immeasurably to the charm of the ensemble.

Fortunately the average living room in the small house is arranged with proper regard for its size and lighting facilities, hence the need of mirror placing to secure light and space is not important here, though it is wholly important that the objects your mirror surface reflects are worthy of the attention thus bestowed upon them. A good idea is to have some growing things—a few colorful geraniums or a grouping of flowers in a pretty bowl—within range of the living room mirror, thus being able to enjoy their loveliness in double measure. The mirror, of

course, reflects whatever its range of vision includes, but it seems to reflect with more vigor the glorious beauty of lovely flowers, as though loath to lose the gay companionship of their nodding heads.

In the dining room above the console the square mirror of good size is very popular at the present time, or if console tables are used, the small-sized oval mirror, one over each table, is much in vogue. Both these arrangements are admirable, especially if their range includes the china cupboard filled with peasant pieces or luster ware. Another arrangement particularly good, if dark tones predominate, is the placing of long, rather narrow mirrors on either side of some feature, in a shadowed wall space.

In a dining room showing white paneled walls the mantel mirror is charming, more especially if brass sconces balance it on either side. Gilt, two-toned, or polychrome frames are suitable in such a setting, and the mirror, through its placing, reflects the table and those who gather round it, inviting furtive glances into its clear depths.

The mirrors now available for milady's personal use are wonderfully alluring bits, free of the uprights that heretofore attached them to the dresser. They seem designed for the small house, and their use is constantly growing in

favor. Frequently they match the painted chest of drawers and are hung on the wall space at a comfortable height just above it. Sometimes an ornate design with gilt frame is chosen for contrast, or if you are desirous of introducing a vivid note of coloring into your scheme of decoration you may select a mirror frame of dull Chinese red to hang above an ebony chest. Your choice of mirror for your bedroom can be as simple or as elaborate as you desire, depending of course on your choice of furnishings.

One scheme has a chest of drawers painted soft gray with decorations of garlands of flowers and bright plumaged birds. The mirror above is of good size also painted gray and topped with an urn of vari-toned flowers. Flanking the mirror are silver sconces, their lights shaded in blush pink silk. This scheme is particularly effective in the bright, sun-warmed room of its placing, but it would be entirely out of harmony in a less sunny apartment.

Some of the most effective bedroom mirrors seen are framed in black and used in conjunction with black furniture. Sombre? Not at all, the window drapes, chair cushions, table runners, rugs, candlesticks, and other accessories, showing tones of old gold, jade green, some mauve,



THE TRIPLE MIRROR WHICH IS MORE SATISFACTORY FOR DRESSING TABLES

soft rose, rich blue, and a dash of orange, each and every one emphasized and reflected not only in the mirror surface but in the ebony of its frame and the furnishings, combine to make one of the gayest ensembles imaginable. Black is a wonderfully decorative background color, as well as a potent factor in lending character to a too pale interior. So do not be afraid to use it if you wish to secure pleasing and unusual effects.

The small mirrors are replacing to some extent the triple mirrors of the dressing table, which have enjoyed such a remarkable vogue. Their use in this respect, however, is a matter of preference, and just how far the pendulum of popular favor will swing in the substitution of one for the other is mere conjecture at this time. Both have their good points, and both will undoubtedly enjoy a long period of popularity.

Most of us possess too few mirrors for our needs, so the question of their over-use does not ordinarily interest us. But they can be over-used, as can any other feature, and when they are, the result is tragic. If you should happen to possess more mirrors than you really need, pack a few away, no matter how attractive they may be. It is far better to part with them, than to crowd your rooms with a series of reflections

which will prove disconcerting even to well poised guests. Mirrors well placed but not overdone, should be your watchword.

Undeniably mirrors occupy a little field all their own, and they are so potently charming in any scheme of decoration in which we choose to use them that they deserve to receive the same care and consideration in their selection and placing that we bestow upon the more essential furnishings.

CHAPTER XIII

FURNITURE GROUPING

FURNITURE grouping! The very phrase is fraught with significance, as the subject itself is oftentimes beset with difficulties. Yet furniture grouping, comparatively speaking, is simple enough, and when the result is disastrous (as unfortunately it often is) it is not because our furniture lacks the essentials of Mrs. Smith's or Mrs. Jones', but because we ourselves lack the initiative to properly appreciate its possibilities.

The fundamental "wrongness" generally lies in the placing of the smaller pieces first. No doubt it is a temptation to place the prized small table in the corner that seems specially built for it, but suppose that just in front of that same corner is the logical place for your sofa. You cannot sacrifice the beauty of your table, and as a consequence you have to place the sofa elsewhere. What is the result? A hopeless misfit. The sofa stares from without the focus of the picture proper, hugely uncomfortable, and the

very piece that should give you the greatest satisfaction causes you the greatest concern. So no matter how temptingly the corner beckons to your table, ignore its persuasion, and give your attention to your sofa. If your larger pieces snuggle into your room advantageously, the smaller bits will take care of themselves.

Furniture haphazardly placed cannot be expected to give full return for its value. Every room presents its special problem, and the solution is not always found immediately. Furniture cannot be arranged all of a sudden. It must be tried out in different arrangements, sometimes over and over again, to thoroughly test its effectiveness and comfort, likewise it must be lived with a while, before one can decide definitely on its final placing.

A visit was recently made to a small house that showed a wonderfully fine arrangement of furniture. Remarking on the charm of the cosy living room, the hostess confessed that the placing of the furniture in that apartment had given her the greatest problem of her life, while she had arranged it no less than ten times, before she felt that intimate friendliness which true harmony always produces. Perhaps your problem is equally difficult, but it has a solution, and it depends on you alone to find it.

One can give ideas and helps, but each one's problem is a bit different from her neighbor's, and each has to be solved individually. Every woman has the ability to create charm from a commonplace nucleus, and a few hints are frequently all that is needed to give the timid a start.

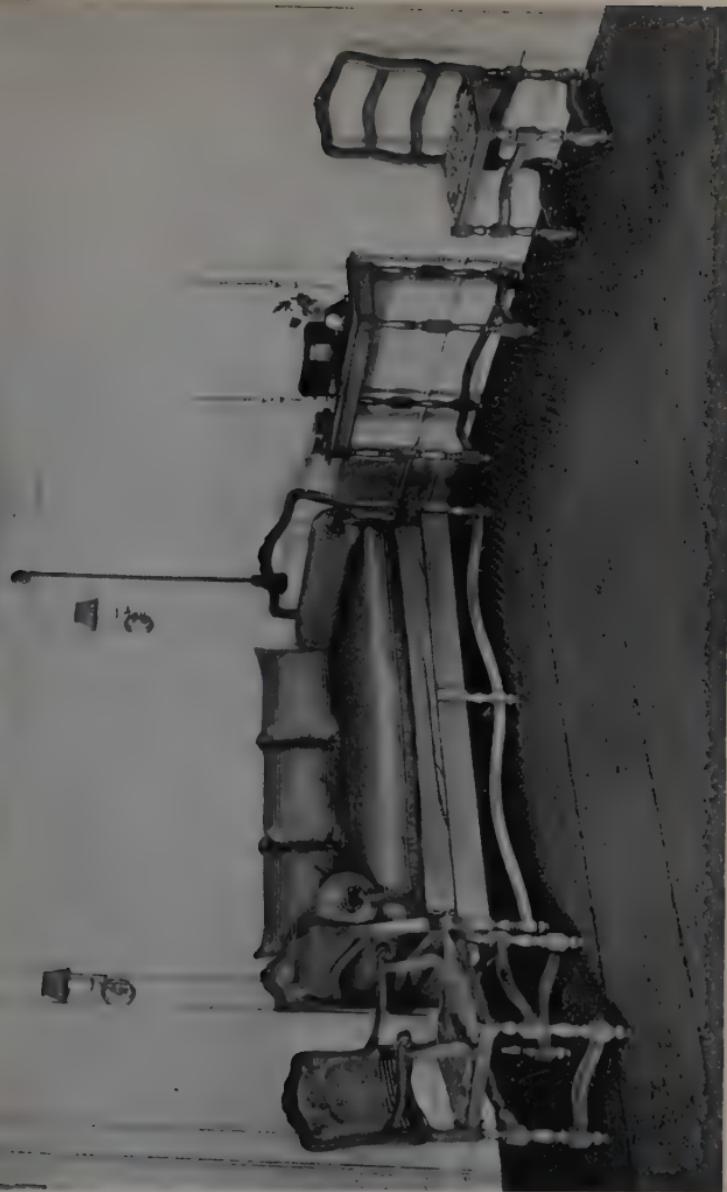
To furnish a room successfully, you must consider it as a whole. Thus indiscriminate choosing of odd furnishings should be avoided. This does not mean that if you have a fine old sofa, chair, or desk, that you cannot use it with more modern furniture,—the combining of the old and the new is wholly congruous, provided the new follows in design the simplicity of the old,—but it does mean that you must not expect to combine numerous woods in a successful ensemble.

Right here it may not be amiss to digress a bit in order to touch upon this all important topic. Suppose you have several pieces of mahogany but not enough for your needs. The expense of good mahogany may not permit you to buy the extra pieces in this wood, or it may be that for some reason you do not want to buy more mahogany pieces. Your choice then is painted furniture in soft greens, or soft deep creams and blues, or wicker pieces, davenport or chairs as your need may be, fashioned on simple lines and stained in soft tones. In the event that a sofa is among

your needed pieces, one of the comfortable overstuffed type offers a variety, and the bit of its framing that shows can be stained mahogany. These sofas covered in good quality chintz are moderately priced, and they possess the joyous possibility of matching the overdrapes and chair cushions in tone and material. But never by any chance attempt to combine mahogany and walnut, or mahogany and oak. They never assimilate, and their use together is disastrous.

In selecting rugs, hangings, wall coverings, and furniture for a single room, keep well in mind that each must be in harmony with the rest, if the final result is to be successful. For the inexperienced home maker, observation should be the watchword. Study the rooms in friends' houses, and if they are pleasing rooms, make note of the colors used, and the general arrangement of the furnishings. This will enable you to grasp the fundamental ideas of furniture grouping, and will serve as the basis for an intelligent working out of your own problem.

In the living room the main element is comfort reënforced by convenience. Suppose for instance you have a couch or davenport capable of seating four persons, a good sized center table for books, papers and magazines, two or three easy chairs, a few small chairs that can be readily



AGAINST THE WHITE PANELED WALLS THE FURNITURE SHOWS UP TO ADVANTAGE

moved about, a couple of small tables, perhaps a stool or two, and a desk. The center table is your first consideration,—the nucleus around which your other furnishings are to be assembled. Being termed the center table does not mean that it must occupy a position in the very center of the room. Many times it is better placed at one end of the room, or across a corner.

In the square room, the oblong table is particularly good placed at the rear of the couch or davenport, which should be arranged squarely in front of the fireplace. In the small room it finds a convenient space back of the sofa or couch that stands at right angles to the fireplace towards one end of the room. The round table is specially good just in front of the sofa that stands in even line at one end of the fireplace, and in the long narrow room, the table, square or round, finds its best place in the corner as a balance to the sofa in the opposite corner within range of the fireplace.

With the settlement of the table and sofa, turn your attention to the chairs. One or two should find space near the fireplace, and one or perhaps two more should stand convenient to the center table. A space near a window is often convenient for a chair of comfortable proportions, while the smaller ones fit in odd spaces and corners.

People delight to congregate about the reading table and fireplace, and it is well to bear this fact in mind in the grouping of your chairs, for naturally it is your aim to arrange them conveniently.

Your writing desk or writing table should always be placed near a window, and a small desk lamp or drop light should be provided so that the desk or table will be agreeably lighted by night.

The smaller pieces—stools, stands, small tables, and the like—all make for comfort and convenience, and should be placed accordingly. One of your small tables will find welcome space beside an easy chair, to hold books or magazines, or perhaps an ash tray. Another will provide a convenient receptacle for a pretty lamp in a dark corner, or to hold a vase of colorful flowers in the sometimes narrow space between two windows. A foot stool adds to the comfort of an easy chair or sofa, and one or two can be made excellent use of in any living room.

Perhaps a description of a few good groupings may best illustrate the subject in question. We will first view an English plaster house in which the living room, entered from the hallway through a double glass door, practically extends across the entire front of the house. The main feature of this room is a square bay which looks

out upon the front yard. Opposite this window is a finely proportioned fireplace of simple construction, and to the left is a pair of French doors opening into the dining room. A second pair of French doors leads directly to the living porch which is situated on the garden side of the house. The walls are paneled to the level of the mantel shelf and stained a deep brown. Above, the plaster is tinted a soft tan. Beams, matching in tone the paneling, cross the tan ceiling. This is the setting. The furniture consists of an overstuffed sofa in tan tints, a generous sized table of English design finished in walnut, a wicker armchair stained cream and cushioned in old blue, a wing chair covered in chintz of putty background with posy decorations in blendings of rose, old blue and lavender, a chair-size stool fitted with a cane seat, a small table, a writing table, and two straight back chairs, all walnut. The seat beneath the bay window is cushioned in golden brown. The overdrapes match the chintz of the wing chair cover. The rug is in tones of tan and brown.

Now for the placing. On one side of the first place is the wicker chair balancing the wing chair on the opposite side. The sofa stands at an angle at the end of the bay window in direct line with the fireplace. At the opposite end, but

nearer the fireplace, is the table, with the stool seat between it and the bay. The writing table stands in the space between the two windows, just opposite the French doors leading on to the porch. A straight back chair flanks it at one side. Just opposite stands the other straight back chair, while in the space beyond the sofa, but wholly distinct from it, stands the small table that serves as a receptacle for a large blue luster bowl filled with jonquils, a shining copper plate and a brass candlestick. On the center table is a soft green pottery lamp shaded in vivid orange, a yellow bowl filled with violets, and a brass candlestick holding aloft a yellow candle. Pillows cushioned in blues and tans, and two covered in gay chintz, are piled on the window seat and sofa. Walnut stained frames lend character to several fine water colors, while pewter plates, brass candlesticks, and two blue luster bits add decoration to the mantel shelf. It is a room which is harmonious in every detail, a beautiful room without one incongruous note, and yet what a woeful hodge-podge it could have been made if a true insight of furniture grouping had not been exercised in its behalf.

Next we have a Colonial house with the living room situated at one end, the living porch opening directly off it, on the front. Triple windows



THIS IS A SIMPLE AND EFFECTIVE GROUPING OF FURNITURE

face the French doors leading on to the porch; the fireplace is in line with the double door space opening from the hall, while large windows flank the fireplace on either side. The woodwork is painted white, and above the fireplace is a paneled wall space to the ceiling, also painted white. Plain pale green paper covers the walls, and this color in darker tone is repeated in the window overdrapes and the small rag rugs. The furniture consists of a mahogany gate leg table, a large over-stuffed sofa in buff, a wing chair and armchair, both covered in buff, three slat back chairs, a small table, and an old-fashioned mahogany desk. The wing chair stands at one side of the fireplace, with a decorative old-time screen just opposite. The table stands to the right of the hall entrance in line with the fireplace with the armchair close by. In the corner next the triple window is the desk with chair in front. In front of the window and entirely apart from it is the sofa. A slat back chair stands to the left of the hall entrance, the small table occupies the corner next to the French doors that open on to the porch, while in the opposite corner is the third slat back chair. A quaint framed sampler hangs above the desk on which stands an odd blue and yellow vase filled with roses. The table holds a bright yellow pottery lamp shaded with a soft

blue shade, as well as books and magazines, and on the mantel is a Seth Thomas clock flanked by pewter plates and old-fashioned vases. Miniatures hang on the paneled wall above. The pictures of small size are framed in gilt adding a gleam of gold to coax in the sunshine. Quaintly harmonious is the ensemble, one of the happiest groupings of Colonial furniture ever chanced upon.

Lastly is the nondescript type of house with its living room capable of any treatment that suits the fancy. Double glass doors outlined with glass panels open on to the living porch just opposite the entrance to the dining room. A brick faced fireplace topped with a plain wood mantel balances the double door that opens from the hallway. Casement windows feature the wall on either side of the fireplace, and beneath them are bookcases. Plain buff colored oatmeal paper covers the walls from the baseboard to the cornice molding. Cretonne in soft dull reds and gray greens, with touches here and there of bright orange and old blue, is the material used for the window and door overdrapes. A two-toned carpet rug is used on the floor in a neutral shade of tan. The woodwork is a soft ivory tone, the floor a deep shade of walnut brown, the ceiling cream white. The furnishings consist of

an oval center table of the Sheraton type, a fire-side chair covered in cretonne that matches the window drapes, a simple mahogany desk, an arm-chair, two slat back chairs, a willow davenport, and two willow chairs. Golden brown velour is used for portières, chair and cushion covers.

The center table stands to the right of and a bit back from the fireplace. It holds the usual books and magazines, a pot of geraniums, and a plain mahogany lamp shaded in dull orange silk, which shows a center insert of the cretonne used in the drapes. Beside the table is the armchair. Back from the fireplace and at right angles to it is the davenport. The wing chair stands at the left of the fireplace balancing a comfortable wicker chair at the right. The desk stands in the corner beside the porch entrance. One slat back chair is in front of it, while the second stands at the opposite end of the glass door beside the bookcase. The ensemble is a successful combining of mahogany and willow, the soft gray green of the latter serving as a charming foil for the rich luster of the former. The result is eminently pleasing. The impression conveyed as one enters the room is that it is a pleasant place in which to linger. Its atmosphere is restful, and a sense of dignity and refinement is evident. Surely one could not ask for more.

Much time has been spent on the arrangement of the living room as it is a most difficult problem. The dining room and bedroom present their special problems, but in these rooms it is more a matter of decoration than of furniture grouping. Take the dining room for instance. It is no difficult task to place the sideboard where it shows to advantage. You naturally make it a point to select the best space for its placing. The table occupies the center of the room with some of the chairs grouped around it. The console fits into a corner or an odd space, and the other few accessories likewise find ready placing. Therefore remarks in relation to the dining room will be confined to the choice of furnishings, the color tones and finish of the walls and woodwork.

In a room showing walls paneled in wood moldings, giving the effect of a wood paneled room, with beamed ceiling and French doors, the walls, woodwork, and ceiling painted in soft ivory tone, mahogany or walnut furniture in Sheraton or Charles II design is particularly good. A black ground chintz covered with gay plumaged birds or sprays of vivid flowers makes effective window overdrapes. In such a room the walls should be free of adornment save an oval mirror in gilt frame above the sideboard.

A second room shows walls covered in an

oyster white oatmeal paper, carried from the base board to the cornice molding, the woodwork stained a medium shade of brown. Printed linen of English pattern in dull orange, maroon, sage green and yellow on an *ecru* ground, affords lovely drapes for the windows. For furniture, use pieces in plain oak, stained a medium shade of brown, in a dull waxed finish. A gate leg table, chairs with cane panels in the back and seats, and a simple sideboard showing the natural colored cane panel at the back, the whole distinguished by the quaint twisted legs that are so decorative, offers a wonderful choice for such a setting. For ornaments two pottery steins and two decorated plates can be arranged on the mantel ends with a framed water color in the center. Bright colored jars add a bit of color at either end of the sideboard, while the wall space above may show a plainly framed print.

A set of simply designed furniture of the Sheraton type in ivory enamel gives a distinct individuality to a room showing soft tinted gray-green walls and ivory woodwork. Gay colored cretonne serves as excellent material for the window and door hangings, while a rug in deep green should be used on the floor. An oval gilt framed mirror flanked by brass wall sconces is attractive above the sideboard, and the unique atmosphere

can be further emphasized by odd bits of old-time china ranged above the corner cupboards, with a pottery wall pocket filled with flowers or a bit of trailing vine placed between two windows.

Gray walls and white woodwork invite rose hangings and deeper two-toned floor covering, the whole combining to show to excellent advantage furniture enameled in soft French green. Pretty pottery bowls, silver candlesticks, and a large sized painting in gilt frame above the sideboard top, complete the decorative effect.

Again buff walls, soft brown wood trim, polychrome rag rug, with orange and white window drapes, afford an enchanting setting for Windsor chairs, drop leaf table, and simply designed long sideboard, developed in walnut-finished birch. Jade green candlesticks flanking a yellow pottery bowl decorate the sideboard, while above, a floral plaque in plain wood frame, lends dignity to the wall space.

In a Colonial dining room the assembling of odd pieces always produces pleasing results. One particularly happy effect is worked out in a square room showing soft yellow walls extending from the rather high white wainscot to the deep white painted cornice. The windows are framed in chintz, showing yellow roses and green vines trellised on a white ground. The rug is

THE VARIOUS BACKS OF A BOOK-LINED TABLE GIVES CHARACTER AND COLOR TO THE ROOM





two-toned in buff and brown. An old mahogany chest serves as the sideboard, the table is of Sheraton design, while the chairs are of the slat back type.

This vogue of odd pieces in the dining room is constantly gaining in popularity. It is particularly happy if good judgment is exercised in the pieces chosen, and the dining room is frequently given greater character through the grouping of these odd bits. Pieces which harmonize, no matter what style they may be, are always attractive, but naturally there are limitations in combining odd styles, and you must depend upon your sense of intelligent discrimination to guide you in this respect.

The bedroom, more than any other room, can express the individuality of its occupant. Brilliant chintzes or cretonnes find ready placing here, and the furnishings are so interesting and so varied (the shops seem never to have had on display more attractive pieces than at the present time) that your difficulty of choice is reduced to a minimum. One point well to keep in mind, however, is to avoid the set idea. Combine mahogany with a painted chair or two, an odd table, a stool, or a wicker chair. Dull finished oak goes well with willow in natural tone. White enamel furniture permits of simple decoration, and

shares its charm with painted wicker furniture. Then for novelty in the young girl's room is the cleverly fashioned bureau of white woodwork and cretonne, as well as the attractive dressing table with cretonne top, a plain white framed mirror to be hung on the wall space above.

Another point to keep in mind is not to choose for your wall covering a paper that is bold and striking in color and design. It becomes wearisome all too soon. Likewise to not attempt to combine figured wall paper and figured window drapes. Let your imagination run riot in your choice for overdrapes and chair cushions, but let them exhibit their vivid loveliness against a plain background. Everything that makes for comfort finds placement in the bedroom, but common sense must be exercised in this respect as well as in all others. Do not make the mistake of mixing comfort and decoration. Hang a few well chosen pictures, but do not crowd the walls with pictures and knick-knacks. For the pictures, choose frames of like design and like wood.

One might go on indefinitely with the "do's and the don'ts" but your own good judgment is sure to point out what best meets your needs. As was said in the beginning, each one's problem is individual, and each must find her own solution.

CHAPTER XIV

PICTURES AND THEIR PLACING

APICTURE considered in the abstract does not seem a particularly bothersome object, but viewed in the light of how it combines with other pictures, or how it fits into the general scheme of the room of which it is to be a part, it presents difficulties that only a decorator, professional or amateur, can fully appreciate. The picture may be an etching, a water color, a print, a photograph, or a study in oil. It may require a dark mat, a light mat, or no mat at all. It may need a gilt frame, or a mahogany frame, or a painted wood frame, finished dull or shiny. Thus dissected the picture seems formidable, but in reality there are simple and comprehensive rules for choosing pictures just as there are for choosing a sofa, a chair, or a rug.

Pictures show to best advantage against a plain background. If your wall paper is patterned take care that the pattern is unobtrusive. Fortunately the tendency at the present time is

to choose plain paper or a simply patterned paper for wall surfaces. This helps in great measure in successful picture arrangement. It is conceded that many a really beautiful and often valuable picture is rendered wholly commonplace because the eye is not given an opportunity to see it, the vision being confused by the glaring scroll or the highly ornate design of its background.

The Japanese idea of exhibiting a single object d'art at one time so that the eye cannot miss its beauty, shows the innate appreciation of the beautiful so characteristic of these people, and while our scheme of decoration will not permit such a restricted arrangement, it is a good point to keep in mind as a curb to our zeal to "over picture" our walls.

Comes to mind a room in a house once visited. The wall was tiered in glorious pictures in oils, prints and water colors, but their beauty did not impress one until they had been studied some time. People entered and passed out of that room. Some gave a casual glance at the walls with their picture burdens and looked confused, others seemed to avoid looking at them. The answer was simple enough. There was nothing to focus the eye and hold it. The over abundance

of pictures created chaos and one seemed instinctively to shrink from viewing it.

Simplicity is the first essential in all decoration. If this room had been shorn of three-fourths of its pictures, it would have afforded an ideal setting for the display of the balance. The water colors and prints being lighter in tone than the oils should have been placed by themselves on the best lighted wall spaces. The oils should have been grouped about two or three strong canvasses and simply framed in narrow moldings. The room then would have come into its own, and the glorious pictures, properly framed, would have focused the eye and held it.

Large pictures dwarf small rooms and create a sense of oppression. Their use should be limited to one or at the most two. On the other hand, small pictures fit into the small room advantageously, and their use is restricted only to a proper balance and the proportion of the room itself.

The selection of pictures is naturally a matter of individual taste, but there are certain conditions which govern the choice and help materially in the ultimate effect. The first condition is the space where you intend to hang your picture, as well as its color and lighting. A picture that

is admirable in one place is quite the contrary in another. The second condition is the composition, or motive, and the third, the pleasing qualities of the subject selected.

Most of us are not able to purchase masterpieces of art, but fortunately copies in half-tone engravings and photogravures can be found at all the good shops moderately priced. For the artistically inclined there are Burne-Jones and Rossetti subjects; for the more practical seeker, the animals of Rosa Bonheur, the peasants of Millet, the landscapes of Corot, Daubigny and Turner, and the water colors of Wallace Nutting. Then there are the photographs snapped during travel, prized bits of scenes visited, soft gray in tint and capable of effective framing, as well as the colored French prints often difficult to distinguish from water colors. Japanese prints likewise offer excellent opportunity for decorative effect, if they are in harmony with their surroundings, and they are particularly attractive in groups of three or five framed together.

Restfulness should characterize pictures if they are to give permanent pleasure. Subjects of suspended action should be avoided as they are apt to have a depressing effect on a sensitive mind. Sunshine is always preferable to gloom, and our pictures should suggest the atmosphere of cheer-

fulness. Picture influence is more far-reaching than is generally appreciated, and whether one is cognizant of the fact or not, the response to cheerfulness is geniality. This is a point all important and one that should never be lost sight of in the selection of subjects.

Carbon photographs, prints, water colors and pastels find their most agreeable setting on walls of delicate buff, soft gray, and dull warm blues. Oils are effective against the richer tones of golden brown, tan, warm greens, and shades of burnt sienna. Miniatures and silhouettes grace white or cream walls, as do the quaint old-time portraits in their round shiny black frames and white mats.

The choice of frame depends upon the subject, and must always be secondary to it. An oil painting, rich in color or bold and vigorous in treatment, demands a frame of bold pattern. Burnished gold gives the richest result, but a satisfactory and inexpensive substitute is a deep frame of black with a narrow line of gold on the inner edge. A picture with a complicated foreground, such as shrubbery or flowers, requires a frame with an inner flat surface. Sunset scenes and most landscapes require a dull setting. Frames of the severest pattern, having a deep flat bevel to carry the eye into the canvas as through

an open window are generally best suited to such effects.

At the present time bright frames are but little employed. This is the result of the efforts of several artists who devised frames to suit their subjects, their trend of choice favoring dark tones or light tones in shadow. Gold leaf is much used in the finish, but the surface is afterwards glazed over with oil or varnish mixed with pigment, so that an old or very subdued tone is obtained. An effective frame for certain pictures is fashioned of wood stained red and then gilded. This gives an antique appearance, soft in tone, very similar to the frames of Italian design. For etchings, a white mat is generally used, set in a frame of wood very simply fashioned. If the etching is light in tone, a very narrow white molding is in order, if it is strong in blacks, a dark natural wood or black frame is used. Some water colors and colored prints seem to demand mats though not necessarily white ones. The modern school of photography has taught us many valuable lessons in the toning of mats, and these ideas are now carried out by those who make a study of framing their pictures artistically. Dull gilt frames are much in vogue for dainty water colors and some prints, as well as



WELL SELECTED PICTURES ADD A PLEASING TOUCH TO THIS ROOM

dull toned or glossy mahogany, depending primarily on the background.

A long, rather narrow panel picture, framed in dull mahogany, with a narrow inner rim of gilt, is particularly fine placed on a soft toned wall above an old-fashioned sofa whose lines it repeats. A marine view framed close in dull gilt fits a panel wall space over the fireplace. A beautiful urnlike vase in bronze filled with colorful flowers and ferns standing vividly forth on a dark background, and framed in two-toned gilt, dull and bright, is wonderfully lovely on a broad white paneled wall above an ornate console. It really only needs a proper consideration of background and picture to secure the needed effect, but the relation of the one to the other must be understood. Then, too, do not attempt to present a variety of frames in one apartment. If you choose gilt for your large picture, frame your smaller ones in gilt. If your selection is mahogany or some painted wood, keep to it throughout. And do not bring a picture too near a window! Sunlight up to a certain point heightens color, but beyond that point it "bleaches" it.

The height at which a picture should be hung depends on the furnishings of the room. Thus the oft laid down rule that it is proper to hang

pictures so that the center will be on a level with the eye is not always the proper guide to follow. Perhaps your room shows a high bookcase at one side, a desk of medium height at another, and a low table at another. Pictures in such a room should be hung above and away from the several pieces to leave a more or less uniform margin about them.

Picture hanging to-day is considerably different from what it was a few years ago, thanks to the introduction of lovely cords and tassels to replace the wire that, fastened to a screw-eye placed on either side of the back of the frame, was carried up vertically to two hooks in the molding. Wire is taboo to-day, and we cannot regret its passing. The quaintly twisted cords, of red, blue, yellow, lavender, black—any color you desire—finished in bewitching tassels, fasten at each upper edge of the picture and run straight up to a fancy ring. Sometimes the tassels depend a few inches below the rings, sometimes they are brought down to the top of the picture, and sometimes they are arranged in pairs at even intervals. They are innovations of real worth and our pictures are enhanced by their use. Of course some pictures do not permit their use. In this event the picture is fastened to the wall by hooks arranged at its back and hidden from view.

This gives the effect of the picture being set into the wall proper, a pleasing delusion.

For the hall choose pictures a bit impersonal, joyous in character, and sufficiently strong in tone to enable one to see at a glance the subject portrayed. Your aim is to have your hall convey the impression of dignified cordiality. This should be your guide in your picture selection.

In the living room, pastoral and woodland scenes, marine views, etchings, water colors, oils, prints, and photogravures are available, of course in reasonable combinations and numbers. The living room should sound a more personal note than any other apartment, hence the latitude in choice and arrangement.

In the dining room, cheerful landscapes, pictures that look well from a distance, are the best selection. The goal here is to strike a festive note, conducive to genial, spontaneous chatter. There is no better way to accomplish this than by indirection, and your pictures are your best indirect allies.

In the library place pictures of historic interest, or those suggesting study or recalling travel. This room should suggest a quiet reflectiveness. For the den, hunting scenes, animal pictures, colored prints of bizarre effect, any type of picture that suits the fancy of the man of the house, may

find ready placement here. This is his particular sanctum, and if he has preference for certain pictures, let him exercise it, no one has got to live with them but himself!

Finally but importantly is the bedroom. Never make the mistake of allowing your bedroom or guest room to harbor the miscellaneous pictures for which you did not have room in your living apartments. The bedroom should convey serenity. It will do this if you bestow the same care upon your picture selection as you give your walls and window drapings. Restful scenes that tend to soothe are best suited to this room, and they should be few in number. The bedroom does not require numerous pictures any more than any other apartment, in fact, it requires fewer, so make your selection carefully and in limited quantity.

If your pictures do not seem to be just what you expected they would be, do not be discouraged, but re-hang them. Pictures are much like furniture in that they have to be lived with a while before they find definite placing. Proper subject, proper frame, proper background, these are the three main essentials. Care in placing, care in hanging, and care in arranging, constitute the secondary elements. Never arrange pictures in such a way that one dominates the rest. Never

bring a bold vivid color scheme too near a symphony in semi-tones. Never risk placing water colors, prints, and oils in the same apartment in close juxtaposition.

With these few do's and dont's clearly in mind, set to work, and if you give your pictures the care you should, they will give you the satisfaction you expect.

CHAPTER XV

THE FIREPLACE

A HOUSE that does not boast at least one good fireplace is incomplete. It lacks that all satisfying comfort which is its chief asset. Certainly there is no happier privilege than to own a house having several fireplaces, but alas, the unbridgeable obstacle of purse is generally a barrier to the realization of this ambition. Hence we must be content with one or perhaps two fireplaces, but one we must have, and if we are thus limited, that one must find its place in the living room.

No doubt you have experienced the potent charm of blazing logs sputtering in intermittent crackles, as the mauve and rose and gold of their light shoot in colorful flickers straight up the chimney space. Having contemplated this delight, would you deny its cheeriness to family and friends? Assuredly you would not. Thus the question of the fireplace is simply the question of its building and arrangement.

The first requisite is that it shall be practical.

If it is not, it loses much of its value. Then it must be built to burn fuel, as it is to be used for this purpose. Again it demands early consideration in the matter of location, so that it may be placed with proper convenience. It is the heart of the room, and the furnishings radiate from it. Consequently it must be prominently placed.

Its construction is all important. Happily, real progress has been made in the past few years in this respect, and notwithstanding the popular fallacy that modern fireplaces are not the equal of the old-time ones, they are in reality much more solidly built, and consequently are much safer.

The building of the fireplace is of necessity entrusted to workmen under the supervision of the architect, but it is a good idea for you to understand its construction so that you may know when it is being built whether or not it will give you satisfaction when it is completed. It is a feature with which you cannot afford to trifle. Neither can you allow any one else to trifle with it.

A prominent architect was recently asked what his ideas were in respect to this all important topic, and he outlined a few rules which are here repeated for your benefit.

Properly line the flue and see that the chimney around it is eight or more inches in thickness and laid in mortar.

Scale the size of the flue to the size of the opening of the fireplace in the room. The proportion of 1 to 12 is generally found satisfactory.

If the fireplace is large, build iron dampers in to prevent the too rapid rise of the air.

In the smaller fireplaces dampers are unnecessary.

Brick is always satisfactory for the hearth, though often other materials are used with good results.

The smoke from the fire on the hearth enters the smoke chamber from the fireplace through the throat—the slit that extends over the front of the fireplace—so see that the throat is ample to admit it. Preferably it should extend the entire width of the fireplace.

If dampers are used, it is here that they should be installed.

The bottom of the smoke chamber at the throat should be flat and horizontal to form the “smoke shelf” so called, so as to deflect any down draught in the chimney away from the throat, and thus prevent it from becoming choked from time to time, allowing smoke to escape into the room.

The flue with its lining leads up from the top of the smoke chamber and should be several feet above the hearth.

The opening of the fireplace into the room should be somewhat lower than wide, and not too deep.

Splay the sides and arch over the back up toward the throat to better radiate the heat into the room.

Line the sides and back with fire brick laid in fire clay to prevent cracking.

Lastly and very important, see to it that chimney, fireplace, and hearth are solidly built on sound foundations, carrying their own weight only, with no beams or joists resting upon them.

Your architect may not agree with these ideas entirely, but close observation convinces one that they constitute the main points in successful fireplace and chimney construction. Naturally the methods of one or several are not the only possible ones, and there are always plenty of examples which differ in one detail or another and yet work perfectly. Some builders advocate the omission of the smoke chamber, while others recommend placing the throat at the back of the fireplace instead of at the front. However, the hints here given have been worked out innumerable times, always successfully, so they are offered with the assurance that if employed they will prove satisfactory.

The average modern fireplace is built of brick. Sometimes its facing is of the same material, sometimes not. Brick is undeniably popular and with reason, and in the average small house it is much used. What its texture and tone shall be, depends, of course, upon the room and its finish. Some of the most pleasing of the modern bricks are made of fire-clay. They include the common red paving variety, always satisfactory, and the

so-called "stiff mud" process bricks, varying in color from cream to deep bronze, from light gray to coppery brown and olive. In certain apartments these latter are most effective, but they should always be used in simple arrangement. Avoid ornateness in their grouping, unless you are willing to risk the wearying strain that their constant viewing incites. Plain brick, plainly laid, has a strength that is soothing, and if your choice of facing is brick, by all means use this homlier but unwearying variety wherever it is consistent. If you object to the natural red coloring, paint the bricks—black, green, gray, buff—thus giving a bit of variety.

Cæn stone, tiles, and marble, are other facings that are much in vogue in certain environments. The first is particularly fine used in conjunction with dark wood mantels and dark wood wall finish. Its soft gray coloring and smooth finish is restful and pleasing. It is sometimes used with good results with light toned mantel and wood-work, but it really seems to need the darker contrast to show its true worth.

Unglazed tiles are both durable and satisfactory. They are preferable to the highly glazed tiles which are difficult to handle effectively and should be used very sparingly. The soft semi-glazes are attractive, and are procurable in pleas-



THE BUILT-IN SEATS AND THE FIREPLACE MAKE THIS ROOM
DELIGHTFULLY COSY

ing colors, good texture and fine designs. Skill is required in their selection, however, and care must be exercised in this respect. Tiles may be employed for hearths as well as facings, but they must have a fireback of iron or firebrick to insure safety.

Marble is particularly lovely in the more pretentious room. Very beautiful dark marbles were used in many of the old-time fireplace facings and hearths, establishing precedents worthy of our patterning. In various parts of the country, local marble can be procured and used, as can soapstone. This latter is very satisfying and attractive in hearth construction. It should be thoroughly oiled with linseed oil to prevent scratching. Incidentally the oiling brings out its really fine dark tones, making it particularly attractive when used in conjunction with white painted mantels and wall trim.

Whatever the color of the facing, it should be somewhat in contrast with the mantel that bounds it, otherwise the shape and proportions of the mantel may not be brought out to the best advantage. Then, too, when conventional mantel types are used, a good effect is obtained by making the facing wider at the top than at the sides.

Nowadays it is possible to purchase mantels of good design all ready to put in place. It is

generally preferable, however, to have the architect design the mantel to conform with the room in which it is to be placed. The facing and mantel must be in proper relation, if your mantel is to give the satisfaction it should. Your architect understands this phase better than you do, so it is well to rely on his judgment in this respect.

The wooden mantel, exquisitely carved, reminiscent of McIntire's handiwork, is ever a delight. Not too elaborate, it graces any room, and it is invariably painted white. Then there is the simpler type of wooden mantel, simply fashioned and simply decorated, stained to match the woodwork, and equally attractive dark or light.

Marble mantels and tile mantels are each attractive in certain settings, while the tile mantel possesses the advantage of allowing decorations of quaint devices, such as ships, figures, and the like. Sometimes marble or tile is combined with wood, and if proper restraint is exercised in the decoration of the wood, the effect is charming. Frequently marble, tile, or brick is used in the finish of the chimney breast with the mantel shelf of wood. Again the space above the mantel is stained in soft tones, paneled in white painted wood, or in rich dark wood. There is a variety of mantel finish, suitable to any environment, and

the problem is to pick out the mantel best suited to your scheme of decoration.

When you have the mantel and mantel shelf built to your satisfaction, exercise care and likewise restraint in their decoration. Remember the mantel can be made the repository of a rather conglomerate medley of accumulations which will make it grotesque. Hence advice as to its decoration resolves itself into admonitions of what not to place rather than what to place. In the decoration of the mantel and overmantel, keep in mind two cardinal principles. First they must be simple in treatment, for in simplicity there is always true beauty, and second they must have a proper regard for symmetry or balance. The character of the room of course determines the nature of the items to be displayed on the mantel, just as it determines every other appurtenance used therein.

The living room mantel may assume a bit more personal aspect than the hall or dining room mantels, as is due a room in which centers the life of the family, but this does not mean that miscellaneous curios find placing here. They *never* find placement on any mantel shelf, and should be located in some receptacle out of sight.

A set of old Lowestoft mantel garniture, or a set of old blue and white Delft solves the mantel

treatment admirably, and if you are fortunate enough to possess such a set, by all means use it. It lends a touch of quaintness and charm, particularly to the Colonial interior, while its old-fashioned beauty enhances every homelike quality of the room.

Then there are vases and candlesticks, quaint squat luster bowls, old fluid lamps with vase-shaped shades or globes and glass pendants, and the mantel clock. Vases and candlesticks that come in pairs are easily arranged, but if you should happen to have two vases or jars slightly varying in size, place the larger on the right-hand side of the mantel, and the difference will scarcely be noticeable. This is a curious fact of optical illusion, a knowledge of which is sometimes convenient. Were the positions of the two vases reversed, the disparity in size would apparently be greatly intensified.

The space above the mantel is capable of varying treatment. When the chimney face is paneled with wood of exceptionally fine grain and polish, the most unqualified simplicity must be observed so as not to detract from the ornamental proclivities of the wood itself. There is nothing more beautiful than the ruddy reflection of the firelight in finely grained wood.

A framed sampler of bewitching colors and



REPRODUCTION OF THE QUAIN CARVING FOUND IN THE FRAMING
OF OLD FIREPLACES

zigzaggy charm sometimes strikes the proper note above the mantel, particularly in the Colonial room, whereas in an apartment of another type, there could be nothing more fitting than a framed marine view.

The mirror above the fireplace is a treatment of which we never tire. Tall and slender, narrow and long, curved or oval, it seems equally attractive, and it is partly due to this very variety of type and design that the mirror owes its long vogue of popularity.

For a really good picture, there is no superior vantage point to the space above the hearth, for here it commands adequate attention. A lovely landscape, a study in oils, or a good water color let into the overmantel gives a touch of life and vigor.

While the component parts all merit consideration, it is the fireplace grouping as a whole that appeals,—the warmth and cheer of glowing logs, and the subtle invitation of the hospitable arm-chair.

Andirons and fender, tongs, poker and shovel, coal-scuttle or wood basket, and perhaps bellows, fire basket or fire screen, all play their part. They require care in their selection as to size, design and material. In a small space, straight andirons are a good choice. For the larger logs

of wood, curved andirons of wrought iron can be selected. With light-toned walls and white or light woodwork, the brass sets are the most suitable, even though they require time in their care. With dark-toned woodwork, bronze or wrought iron are preferable, and they have the advantage of requiring but little care to keep them looking decent.

The fire-irons hang on little hooks beneath the shelf, or stand in metal racks at one side, as you prefer. Either arrangement is good. The fire-screen simply treated and made from wood or iron is a good selection, as is a carved screen, which can be procured in many very fine designs. Avoid the screen that is treated as fancy work, for all textile fabrics are inflammable. A folding screen of brass or copper is practical and serviceable, and it can be used with any scheme of decoration. In many cases it answers the problem better than any other type.

Of necessity the living-room fireplace has been the only one considered, but the principles of construction and of decoration are the same wherever the fireplace is located. Different rooms, of course, require different treatment for mantel and over-mantel, but the principles of simplicity and symmetry hold equally good in all. What-

ever the room—living room, dining room, bedroom, sun room, or nursery—it is magically brightened and enlarged by a fireplace, so have all the fireplaces you possibly can, but if you are limited to one, then give that one to the heart of the home, the living room.

CHAPTER XVI

THE PRACTICAL SLIP COVER

IT is not so many yesterdays ago that the always certain and thorough spring house cleaning presaged the adornment of the "best" furniture in hideous covers of ugly cheesecloth or dull brown linen to save the shiny haircloth or other upholstery from the ravages of summer pests. For so long and so uncomplainingly had these covers been tolerated no one seemed willing to venture a criticism of them until some progressive soul with a spark of true genius boldly relegated them to oblivion, and introduced in their places simply fashioned but wholly charming slip covers. The seed thus sown flourished, and housekeepers became imbued with the desire to go and do likewise. As a consequence, the first simple covers were followed by others of more varied tone and design, until finally chintz in all its colorful loveliness found a new field to conquer, and the slip cover at last came into its own.

So intriguingly charming has the slip cover

been developed that in many instances it graces the furniture all the year round, and since the introduction of the tailored slip, which fits so perfectly that only a minute examination can detect that it is not the permanent upholstery, the popularity of the slip cover has increased a hundred fold.

Progressive housewives of this generation are not limiting themselves to one set of covers, they have two or three sets to afford variety. Our furniture is so intimately our own that we naturally feel a real affection for it, but a change in its upholstery adds to its attractiveness just as a change of gown adds to milady's pleasure.

At first the new-time slip cover was limited in its use to the "best" furniture, just as the old-time cover was, but gradually it has found its way beyond the "parlor" or living room as we now more happily and likewise more aptly term it, into the dining room, the hall, the bedrooms, and even the attic, if that part of the house is finished into a cosy lounging nook, as it often is.

Its development has banished the idea that it is only suited for overstuffed chairs. Dining room chairs of all descriptions now show dainty slip covers, and the stiff-backed chairs of olden times, sometimes placed in the living room, sometimes in the hall, and not infrequently in the bed-

rooms, are rendered quaintly charming by the gay chintz covers that protect their sparsely upholstered seats. Chintz is entirely in harmony in the company of damask, brocade, velour, or whatever else with which it may chance to hobnob, while its cheery charm benignly invites us to feel at home. If you have never tried the effect of a chintz covering in conjunction with your more formal upholstery, do so, and in all probability it will be an item always included in your list of necessities hereafter.

This unqualified approval of chintz is not intended to give the idea that the choice of material should be limited to it, not by any means, there are too many other attractive materials that can be used with almost equal effectiveness. Good quality chintz in quantity is undoubtedly expensive, and if we cannot afford it, we can still have covers of true worth and true beauty. The cotton dress goods departments of the shops offer many things which are suitable for slip cover use, and very often more striking in effect than the cheaper grade chintzes. Gingham, percales, prints and like fabrics are entirely adaptable for this purpose, and they come in a variety of stripes and patterns. Bound in plain colors they are most attractive. There is also a number of plain toned materials, moderate in price, such as

cotton reps and poplins, procurable in a wide range of good colors. For effect they should be bound in contrasting tones. Rose is attractive with green, brown with lemon yellow, blue with gold, and so on.

The most essential factor in the making of a slip cover, no matter what its material, is its perfect fitting. This requires careful workmanship. Unless you are familiar with the work, it is a good plan to have an upholsterer do the cutting and fitting of the covers for your couch or davenport for you. Then you can do the sewing and finishing yourself.

Making a slip cover for a chair is not beyond the skill of the average housewife, provided care and patience are exercised in fitting the cover to the chair. If you are inexperienced in this line, use plain material that requires no matching of pattern. Later, when you have become proficient in the art of slip cover making, patterned material will give you little concern, then you may exercise your desire for patterned covers without fear of dire consequences in the fashioning.

When you have decided what material you will use, being sure that it is sufficiently thick and durable to insure its being dust proof and of a quality that will last more than one season, then set to work to find out how much you will need

for the chair you are to cover. Measure the chair carefully, and allow a generous length to be turned under and tucked in at the back and underneath the arms. Where the cushion is separate, it should have piped seams, and in every instance the lines of the chair should be very carefully followed.

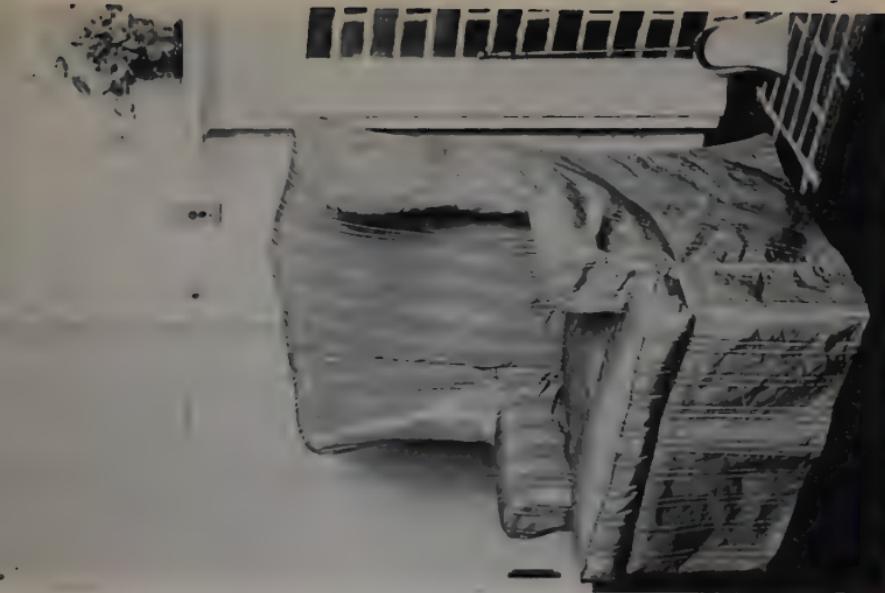
To illustrate. Place your tape measure on the floor at the rear chair leg, point a, carry it up to the top of the back of the chair, point b, then across the back of the chair to point c, down to the chair seat, point d, across to the front of the chair seat, point e, and down to the floor where the front leg rests, point f. Allow an inch at each point for seams or hems, and in the case of an over-stuffed chair, allow eight inches at point d for a tuckaway.

If your material is wide enough so that one width will cover the chair seat, this will give you the required length to cover the chair, except the sides. To find the quantity for the sides, measure from the floor to the highest point on the side. Double the quantity, and add to that already found. Shrinkage must be taken into consideration and allowed for, while it is always a good idea to shrink your cloth before you make your cover.

Lay the cloth over the chair as the tapeline

THE SLIP COVER OF STRIPED LINEN MAY BE USED TO ADVANTAGE WHEN IN CONTRASTING COLORS

THE CRETONE SLIP COVER IS VERY DECORATIVE



was placed when measuring, and then pin the cloth to the chair to prevent slipping. Pin up plaits where seams are to be taken at points b, c, d and e as outlined above. Smooth out all fullness to the seams and take it up there in little plaits. In case the plaits are too long to stay flat, they must be stitched down before the seams are sewed up, and all surplusage cut away. The side pieces should next be pinned in place, using enough pins to hold the seams in shape, and put the pins in securely so that they will not fall out while you are working on the cover after it is removed from the chair. Take care that all seam allowances, corners and angles are provided for, and that the goods lie entirely smooth without drawing or wrinkling. Then cut the seams open and trim off any excess material.

The openings must be planned for before the cover is removed to have the seams sewed up. If the chair is wider at the top than at the bottom, have the opening in the middle of the back; otherwise at the back corners on a level with the arms. Allow about two inches for finishing off the openings, and sew on snap fasteners to close up the opening. All seams should be sewed up and bound. The tuckaway at point d may either be sewed up on the wrong side or left open and pushed between the upholstering.

Often the covers are finished with tiny frills around the bottom, or close cropped fringe outlining a scalloped edge. Particularly attractive is the first named finish on the cover perfectly fitted to a roomy old sofa owned by the writer. This sofa stands in the living room against an ivory toned wall in direct line with the fireplace. Mellow toned chintz with a bird and column design in browns and yellows, blending with a mulberry background, lends a distinction that the dull upholstery of the sofa itself entirely lacked, and around the bottom of the cover, an inch and a half in length, is the frillest little ruffle imaginable, completing the transformation of this prized old heirloom into the gayest furnishing.

A slip with a box pleated valance is another innovation which has found favor. This is particularly attractive in a combination of plain green linen for the cover and valance, with a very pale yellow piping. Then there is the simple cover appropriate for the dining chairs, simply fashioned and simply finished with a binding. One combination of this character worthy of note is a grouping of polychrome flowers in bouquet design on an ecru ground, with binding of blue. There is also the striped cover in lovely colorings particularly adaptable to the chaise longue. Sometimes it is finished with a very tiny, very

frilly frill not an inch in length, which has the appearance of a bit of ruche. It is specially lovely in striped rose and blue material with plain blue used for the frill.

Of course slip covers are not limited to any of the materials here specified. They can be very elaborately fashioned of silk or petit point or damask, and in many instances they are, but for a real practical cover, chintz, cretonne, percale, gingham, linen, and print meet the requirements of most of us, and they allow a latitude in choice and price that meets any purse, a consideration that often guides our selection.

If you intend to make your slip covers all the year round features, it is a good idea to fashion them of the same material as your window overdrapes, or you may select a predominant coloring in the drapes and use this for your slip cover coloring. Naturally if you use slip covers the entire year you will want two sets, and in that event you can have one plain set and one figured set, or you can choose two tints in your drapes and use those two tints for your slip cover colorings. Do not use plain tones without some contrasting tint, for too much plainness is monotonous. Suppose your window overdrapes are fashioned of flowered cretonne showing a predominance of blue, plum, and rose. For one set

of slip covers select plain blue and pipe it in plum, for your second set, choose rose and pipe it in blue. Any similar combination works out as effectively, and your slip covers are just that much more attractive for the bit of contrasting color they show.

Without question your choice of slip covers must be in harmony with your scheme of decoration. This is invariably true in every room. Consequently when you select the material of which your covers are to be made keep this point well in mind. You want your slip covers to be adjuncts not detriments, as they surely will be if they are inharmonious.

Color combination is one of the most vital elements in interior decoration, and when one successfully understands the relative value of colors she has grasped the fundamental principle of harmony. A right combination is as easy to obtain as a wrong one. Give thought to this fact, careful thought that will insure success. When you are certain your color points are well in hand, then select your slip covers, and thus carefully chosen they will add their bit toward a beauteous whole.

CHAPTER XVII

GLASS HAS COME IN AGAIN

STANGE, is it not, this interweaving of new-fangled notions with the old-fashioned ideas! Who of us, if we had lived fifteen hundred years before Christ, when glass was first discovered, could have foreseen that it would be practical for use in every room of the house, or that colored beads, similar, perhaps, to those worn by the women in the days of Thothmes III, would reappear in more gorgeous coloring and in odder shapes on the necks of the ladies of to-day?

There is a phase that is now riding on the top-most wave of glass fashion. This is the use of pressed glass, which shows often beautiful, lacy types or fluted columns daintily designed, most exquisite in shape and pattern. Collectors are scouring the country to procure odd pieces that will match those already at hand, realizing that genuine antiques are absolutely superior to the reproductions which have been thrown on the market in large quantities within the last few years.

Whole dinner sets are being brought together, the different pieces depicting a variety of motives including flowers, geometrical designs and even symbols of our shipping days. One of these is to-day used on the table in the home of a Boston friend of mine who has cleared her sideboard of silver, preferring for the time being glass. It is most effective against the polished mahogany of the old-time sideboard.

Not all of the dinner services are of plain pressed glass. Some of them come with beautiful blue borders which fit in well with a dining room done in old blue, soft jade green, or even putty color. This type has superseded the collections that have been made of one-color glass only. One reason for this is the fact that this style is growing more and more difficult to obtain while the plain, ornamental pressed glass is more accessible.

Bohemian glass has a special charm in many rooms, for the colors range from purple to green, from sunbeam yellow to ruby, making this type one that will never go out of fashion, so wide is the range of colors and so varied the shapes. One of the finest collections I have ever found was in a North Shore home, each piece a gem, picked up here and there during foreign travel. The most exquisite of all was a cameo incrusted

tion piece which was decorated with gold in addition to the white, and this grouping was placed delightfully in a southern window where the sun slanted over the surface, picturing the colors so vividly that they seemed almost like a rich painting on whose surface the artist had featured delicate patterns in bas-relief.

There is witchery in the use of glass, a fascination in its right placing. Often it transforms the entire character of the room, as, unlike floor coverings, hangings or furniture, it possesses a sparkle, brilliancy, a certain indefinable something that creates sunshine with right placing.

Many people have imbibed the idea that glass is applicable only to windows, doors, mirrors, or the everyday bits for household use, not realizing its decorative assets. There is little doubt but that glass is coming into its own. How could it be otherwise when it combines not only beauty but usefulness, and surely it could not be called colorless when it has such magical power of reflecting light.

Nothing is more satisfactory than a charming mirror so placed that it gives the appearance of belonging. Picture, if you can, a room with or without it, and you will realize how necessary it is. Take, for instance, a panel of woodwork, with no decoration at all, and see how dead the

surroundings seem. Put it back and you will then understand that it vitalizes the entire furnishing.

A woman said to me once when her living room mirror had been removed for repairs: "For years every one of us have gone straight to that mirror when we came into the room. Now it almost seems as if some one had shut the door in our faces, giving us a feeling that some member of the family has died."

Mirrors with paintings at the top known as Trumeau are being used particularly over mantelpieces. The paintings are generally landscape or flower subjects and they extend one-third the length of the entire frame.

Georgian motifs are often found. They were much used in England, being adaptations of the Italian Renaissance in evidence two hundred and fifty years ago. These, too, are found not only over the mantel but so placed in the room that they give the appearance of enlargement.

Cut-glass candlesticks with their exquisitely designed prisms are adorable, standing on the mantelpiece or being used on the table. They catch the reflection of sunshine, scattering over the room tiny rainbows, or, as the little ones call them "rainbow fairies."

Have you ever tried the effect of tying one to



AN OLD MIRROR MADE ATTRACTIVE BY PAINTING, AND HUNG OVER A BEAUTIFULLY DECORATED BUREAU

a window cord in a shut-in's room? If not, it is well worth the experiment. If skillfully placed, it will release a whole troop of gay little fairies who change their position and form as the sun moves in the heavens. Naturally they prove a source of unfailing enjoyment to the invalid.

Even a plain, white glass bowl when set on a mat of deep blue or placed where it is outlined against a background of rich orange, takes on unexpected brilliancy. Should the bowl or dish be pale green, its effectiveness is increased when placed before a mirror or set off by a pair of dull silver candlesticks.

The use of colored glass may take on a delightful effect or become a nightmare, according to where it is placed. There comes to mind a very handsome dark blue vase which no matter where it was placed never seemed to fit in anywhere, leaving the impression that it was too heavy and out of place. One day I was inspired to place it in a tiny hall window where it caught the full glow of the southern sun. The effect was nothing short of a transformation, for the vase gleamed like a jewel that had at last found its proper setting. It actually gave life to the little old hall.

If you have a bit of rose colored glass, possibly one of the old-fashioned glass lamps with a globe

of delicate pink, try putting it in close proximity to a piece of copper and you will then see how each brings out the beauty of the other. The so-called witch balls which were originally used by fishermen to discover their catch, are now placed in aquariums. They form a charming color scheme, their brilliant tint mingling with the tone of the sun-shot water.

Gazing-globes are becoming very popular, not in the center of a lawn but used as a centerpiece for the table with flowers carefully placed so that they will reproduce in color in the surface. It is a charming idea, delighting everybody who sees it.

Compote dishes, both large and small, can serve as a centerpiece for the table or console, filled with fruit which is often nothing more than colored glass. They bring a note into table decoration that is most effective. Then we find oddly shaped vases, some of them with five or seven openings for the placing of flowers. The most exquisite of them is one with a single neck, a tall blue specimen, holding aloft a rare American Beauty rose. It is odd ideas like this that make or mar the setting of a room.

Dressing tables caught up with bunches of glass flowers and showing the quaint little panes of glass ornamented with gilt rosettes are very

much in favor. In the olden times when glass was very valuable these tiny panes were forced to be used to save expense. Their reproduction today gives a series of reflections that is most fascinating.

Crystal has become quite a fad and the old-fashioned chandeliers have come into their own, but instead of candles there are reproductions fitted up with electricity so that when lighted they shine upon the prisms, filling the room with rainbow hues. A charming idea was carried out by a friend of mine in her reception room. She fashioned a niche in the center of the wall. This she lined with small-paned mirrors, placing on the shelf a candelabra, whose flickering flame from the candles was reflected in the tiny panes. This served a double purpose, for she used candles for lighting in every part of the room. They softened faces and brought out the best lines, making her receptions popular in town.

Few people realize the beauty of small-paned glass for built-in sideboards, more especially where tiny little motifs are worked out in the panes. Starfish shells and imitations of the waves are introduced into a friend's house at the seashore. It was an inspiration that was very effective and could be worked out in a city home following different but appropriate ideas.

All this takes not only intelligence but artistic inspiration. Through it we can express beauty in manifold and desirous ways. Take, for instance, simply a glass door, and if it opens into an adjoining room draped with colorful chintz it almost seems as if the two were thrown into one. Possibly through it is reflected the corner of a sun-room where ferns are grouped and painted furniture used for effect. There are many places where all these effects can be carried out, as glass doors to-day letting in sunshine and air are replacing the old-fashioned wooden ones. There is no reason why our houses cannot inspire us to work out light, airy schemes that are delightful.

CHAPTER XVIII

THE CUPBOARD IN THE DINING ROOM

CUPBOARDS have been in vogue in this country since Colonial days, when they formed an important part of the furniture owned by men of wealth and position. In their first arrangement they were of heavy construction, divided into sections, and generally built of oak. The cupboard proper, always enclosed, was located in the corner and stood upon the lower section, which was fitted with drawers. There were variations in the arrangement, but the principle of construction was always the same. For many years, these early type cupboards were imported from England, but during the last half of the Seventeenth Century, American cabinet makers turned their efforts in this direction, and the business of cupboard making flourished, particularly in Connecticut, where the best specimens now extant were made.

Early in the Eighteenth Century, the "beau-fatt" or corner cupboard as it came to be popularly termed, made its appearance, and it is to

this type that we of the present turn for inspiration in the modeling of our dining room cupboards. Sometimes the upper part was fitted with a glass door, but more generally it was left open. At first the shelves extended around the back and were cut in curves and projections to fit the pieces of glass and china which they were to display. Later, they were made of uniform size to extend across the entire space. In the late Eighteenth Century mahogany was used in the manufacture of corner cupboards, and about 1800 such cupboards, built as a piece of furniture but not as a permanent fixture, were common in the Southern states.

While the corner was undoubtedly the most popular location for the cupboard, it was by no means the only one, for we frequently find that the sides of the large chimneys were utilized for small cupboards, likewise the space in the chimney just above the mantel was often fitted with shelves, enclosed with a glass paned door, where china was arranged. The tendency of the present day to make every bit of available space count is not a new idea, for the thrifty housewives of olden days followed this proclivity. Closets were built wherever there was available space found. The pride they took in their closets is evidenced in the chronicles of cupboards which have come



THIS MOVABLE HEPPLEWHITE CHINA CUPBOARD FITS SNUGLY INTO THE CORNER OF THE DINING ROOM

down to us, where mention is invariably made of their "spick and span appearance," and it is probably this feature as much as any other which has endowed the old-time cupboard with perpetual popularity.

In historic Salem, Massachusetts, redolent with the spirit of a bygone yesterday, cupboards endless in variety and number are to be found, and they possess a quality peculiarly their own. Through the closed doors under the "beaufatt" one can still smell a spicy fragrance which suggests a rich plum cake, and mingled with this appetizing odor comes the unmistakable aroma of preserved ginger brought home in the hold of some foreign-faring vessel when commerce was at its height.

Some of these old cupboards were enclosed in doors fitted with diamond panes that glistened with frequent washing. Inside could be glimpsed great, round blue jars, protected by a network of bamboo, containing the delectable and amber-hued ginger. Cheek by jowl with the ginger jar reposed flat boxes of Guava jelly, and miniature casks of tamarinds, which when properly diluted in water made a very pleasing drink in the days before there were soda fountains to dispense all manner of tempting liquid allurements. In close juxtaposition stood cut glass decanters, full of

amber liquor, which was considered an appropriate refreshment to be offered to any guest, even to the minister in his frequent calls. With it were served thin, crisp seed cakes, cut in the shape of oak leaves, and carefully kept in a plump jar beside the cut glass decanters. On the shelves were pitchers of exquisite design, low dishes, and rare old bowls, wine glasses and toby mugs, while on the lower shelf almost invariably reposed a great punch bowl, flanked by rare china.

One wonders in viewing such a cupboard whether the charm is not more in the arrangement than in the cupboard itself, for while undoubtedly the old-time china and other fittings endowed the ancient cupboard with superior fascination, after all it is the cupboard itself that is the basic attraction, and in its various types and arrangement it is utilized in a modern setting with all the potent charm of its quaint seductiveness.

Every type of dining room needs a cupboard in which to store the specially choice bits of glass and china, and if your room is of sufficient size, it is well to use two cupboards, arranged in corners as balances to a window, or group of windows, a sideboard, or a similar feature. Whether the upper or "beaufatt" portion shall be left open or enclosed is a matter of personal preference, but if you enclose it (and this method insures

security from dust), then by all means use the glass door rather than the paneled wood door, that your guests may enjoy the beauty of your prized luster or other ware, as they partake of your hospitality. Small glass paned doors are preferable to the door fitted with a single glass pane, while the leaded diamond panes are the most attractive of all. They are so tantalizingly provocative in the furtive glimpses they permit of the treasures stored on the cupboard shelves, that they actually endow these same treasures with more charm than they possess.

The corner cupboard fits into any type of room, and finished to match the wood trim, it provides a piece of furniture of real worth. In the Colonial dining room where white painted woodwork is usually found, it naturally assumes its most pleasing aspect, and here it can faithfully follow the design of the old-time model even to the apse top carved in a large shell. The china stored in such a cupboard is often purchased with the view of combining it with or emphasizing a definite color scheme, and thus many of these modernized "beaufatts" show glorious bits in entrancing colorings, as, for instance, soft yellow dotted with tiny blue cornflowers, lavender banded in black, rose with jade green stripes, and dark blue with silver gray motifs. The possibilities of the cup-

board as a background for colorful china is unbounded, and the seeker of restrained originality is turning with increased confidence to this feature to secure needed effects.

The vogue of built-in furniture offers an opportunity to arrange a cupboard wherever it can be most conveniently located, and in the long, narrow room this effect is particularly pleasing in the space above the sideboard. Here the cupboard may be built to resemble an oblong mirror. This long, rather narrow type is exceedingly decorative, and generally it is sufficiently large for one's needs. Building the cupboard to the ceiling is not a good idea as it has a too pronounced effect, but the small type cupboard is never incongruous. If you have some other feature which you prefer to arrange above the sideboard, you can build a cupboard on either side of it to the level of the window tops.

Then, of course, there is the space above the mantel, provided your dining room has a fireplace, but great care must be exercised in the size and finish of a cupboard here, for there is grave danger of its being too large and too ornate. It must necessarily be shallow, and it should be at least twice as long as it is wide. Two-thirds the length of the mantel shelf is the accepted length measurement. Small glass doors fitted with sin-



THIS BUILT-IN CHINA CUPBOARD IS A USEFUL REPRODUCTION OF AN OLD STYLE

gle panes are the best choice, and never should vases, jars, or a clock be placed on the shelf in front of the cupboard. Candlesticks on either end of the mantel will be entirely in harmony, as will a small, low luster bowl placed in the center of the shelf, but the cupboard with its treasured china will be sufficiently decorative to make unnecessary further mantel decoration.

Variations of the cupboard are enjoying a revival of interest at the present time, notably the wall plate-rack and the open shelves for the display of all kinds of china. They are fashioned in a variety of designs, ranging from those of absolutely simple lines to those bearing very rich and decorative carving. In many dining rooms one or the other of these quaint racks finds acceptable placing, while should the size of the dining room permit the introduction of a corner cupboard, and there is a surplus of china, such an innovation may very profitably be used.

The plate rack, being of comparative small proportions, requires something beneath it, such as a sideboard, or a table, but the open shelves are generally of sufficient dimensions to fill the better part of the wall space on which they are hung. Chippendale designed many excellent models of open shelves which frequently influence modern manufacture, and the Germans have likewise

made some worth while models of less ornate design.

One odd conceit, particularly attractive in the dining room which lacks a fireplace or some other pronounced feature, is the combination of shelves with a corner seat. A white paneled wainscot featured the dining room in which this combination was used, and just above it were arranged the shelves, three in number and of varying width, the narrowest at the bottom and the broadest at the top. The seat was built from the corner the length of the rack, with end board extending from the floor to the topmost shelf, giving to the rack the appearance of solidity and stability which is so desirable. The seat was cushioned in old blue to blend with the curtain drapes, and in contrast with the putty walls, while a few cushions covered in chintz were carelessly placed upon it. The first shelf was devoted to plates, the second to cups and saucers, and the third to bowls and miscellaneous pieces, all in a gorgeous shade of wisteria banded in silver. That odd corner arrangement was the nucleus around which the furnishings revolved and to the credit of the owner it must be said that she appreciated this point to the fullest extent, and as a result the room complete was one of the cheeriest dining rooms seen for many a day.

Of course any and all such innovations must be finished to harmonize with the trim of the room in which they are featured, for though they can be placed and removed at will, yet during the period of their placing they are permanent features just as much as are window casings or wainscot. Variation in finish of permanent features is never harmonious, and as harmony is the watch-word which serves as the beacon light in our choice of furnishings, we must strictly adhere to it in the selection of accessories.

Then there can be devised all manner of wall cabinets, large or small, to fit special nooks. Such cabinets are objects of real worth if they are properly arranged and filled with carefully selected china. Some concerns are featuring wall cabinets, and a cursory examination will give the ingenious housewife the needed idea that she may have constructed the type of cabinet which will best meet her requirements. In the small dining room, or in the dining room where the corner cupboard or built-in cupboard is not included, or where the rack or open shelves are not just suited, a simply fashioned cabinet frequently offers a solution for the storing of a few choice china bits, while it likewise often fills a void with a spot of color that relieves somberness. There is infinite scope for originality in the construction

of a wall cabinet, as there is in the building of a rack or group of shelves, and it is surprising that the possibilities of all these features have not been more extensively worked out.

While these features have been considered thus far for use in the dining room only, they are by no means confined to this apartment. They are adaptable to any and all rooms, and are wholly harmonious wherever placed. The wall cabinet is particularly decorative in the living room, placed above a desk, or in a corner above a small table, filled with a few choice china pieces glimpsed through its small glass paned doors. A rack or cabinet filled with books is a welcome feature in the guest room, placed in close proximity to the bed, or just above the head of the bed. In the hall, the cabinet again finds placing in any wall space that will admit it, while in the kitchen, the rack, shelves, or cabinet, is always handy for the storage of miscellaneous china, cook books, and like articles.

One might go on indefinitely in explanation of the uses to which these features adapt themselves, but our present consideration is their employment in the dining room. Here they always serve as receptacles for china, and their final effect is naturally dependent upon the china selected. It is truly a misfortune that no process

has yet been evolved that serves as an infallible guide in this all important task. Few of us possess an extensive connoisseur's collection, but all of us can and should exercise judgment and restraint in choosing china. A few good pieces count for so much more in the decoration of a dining room than a mass which is uninteresting in color, form, and pattern, that we should choose slowly and wisely, and with a view to effect. It is such details, trifling when considered in the abstract, but most important when considered in their relation to ensemble, that make or mar results.

CHAPTER XIX

THE BATHROOM

THE modern small house can generally be depended upon to show due regard for its outstanding comfort giving essential—sanitary plumbing. Home builders, profiting by their experience as tenants in houses owned by others, where poor or worn out plumbing was a source of constant irritation and upset, and a menace to health, have made certain that their own houses are properly equipped in this all important respect.

Of course some builders, who have not had unpleasant experiences with leaky, smelly pipes, and poor drainage, regard plumbing as something which has to be done, and they set about the task with the idea of having it done as cheaply as possible, not realizing that the inconspicuous piping is vastly more important than the features to which they give deep thought, and upon which they expend money incommensurate with their necessity.

The various fixtures, tubs, basin, sink, etc., are

placed about the house where they are needed, but always as close together as possible to save expense, for good plumbing is expensive. To the uninitiated the elaborate hidden network of piping would be a revelation. If the inexperienced builder could be made to understand the function of the various pipes, he would more readily appreciate how essential it is to have first quality plumbing, properly installed. Neglect in this respect sacrifices the sanitary efficiency of the system, and the employment of cheap material and labor, far from proving an economy, will, in a comparatively short time, lead to ever recurrent bills for repairs and readjustment.

The importance of this adjunct cannot be overestimated. The bathroom and its fittings are secondary to it. In fact it is only when one is thoroughly satisfied that the plumbing is all that it should be, that he can turn untroubled attention to the finish and fixtures of the bathroom. You who are contemplating building, heed well this point. It will save you endless bother and a good many dollars, as the experience of others has proven again and again.

In the small house, the bathroom is necessarily limited in size. This is no reason, however, why it should lack any comfort-giving requisite. Comfort is the watchword in the small house, and

in the bathroom it is as much emphasized as it is in the living room.

Naturally the first consideration is the finish of the walls. The all white bathroom is not as popular as formerly, although it is frequently found. The tendency at the present time is to combine soft tones with white, or use them independent of white. Thus the putty-toned wall, the soft gray wall, the jade green wall, and the cream wall are in favor, while if the tiled wall is used, it may also be finished in other color than white.

Too much white is undoubtedly glaring, but if one prefers the white bathroom, the glaring effect can be minimized by the employment of cretonne—for example, a pale canary groundwork with green stripes, covered with pink, blue, and lavender flowers—for curtains and the chair or stool cushion, with the lavender, blue or pink tones repeated in the towel and wash cloth borders, as well as in the bath mats.

Where tiling is prohibitive on account of its cost, a high wood wainscot is often used, which is particularly attractive painted white and topped with a lemon yellow or putty-tinted wall. Cream or ivory is generally preferable to white for the ceiling finish, although one's judgment is the best guide in this respect.

Sometimes putty is chosen as the tone of the wainscot finish, and silver gray is another favorite wainscot color. Either is charming combined with lilac-blue or oyster white walls, especially if the walls are finished in a simple stenciled frieze.

If one cares to indulge a penchant for more colorful blendings, perhaps the combination of jade green woodwork and periwinkle walls, such as characterized a bathroom in a recently built house, may satisfy his or her desire for oddity. In the house in question, a plain dark green linoleum floor covering lent a sobering balance of color, while the room complete, with its gay jade overdrapes bordered in violets, was as attractive a bathroom as one could wish.

Ordinarily, however, the softer, less pronounced tones are in better taste, and unless one is very certain that unusual effects will not pall after a bit, it is recommended that one follow the more conservative style of finish.

The walls and ceiling satisfactorily settled, next comes the question of the floor. Tiling is excellent for this purpose, but where expense has to be considered, linoleum admirably answers the purpose. Linoleum should always be laid before the fixtures are installed, as it is difficult to fit it around pipes and fixtures. It is procur-

able in a variety of designs and colorings, and if one desires the tiling effect, in linoleum one readily secures it. If a linoleum floor is not available, or is not desired, a painted floor is next best. It can be easily kept in first class condition, and is absolutely sanitary.

A polished wood floor is not as successful in the bathroom as in other apartments, although it is frequently used. Its use necessitates constant care lest the spattering of water mar its surface in spots. For this reason the less susceptible floors, such as those above enumerated, more satisfactorily meet requirements.

With the setting complete, fixtures and fittings are ready to be placed. The built-in tub resting squarely on the floor, has superseded to a great extent the type that sets on painted iron legs, which raise it just sufficiently high from the floor to allow dust to gather beneath it. The newer design is much more sanitary, and its popularity is deserved. All the other fixtures should follow this trend of setting solid on the floor, without space beneath, unless the lavatory is of the type that is attached to the wall by brackets, at a height that gives free access to the floor below.

The material of which the fixtures shall be fashioned is determined by the amount that can be

expended on them. Porcelain or enamel is the usual choice, both being easy to wash and keep clean. Enamel is the cheaper of the two, and in some ways it is more satisfactory. The tiled tub, sunken to a depth of two and a half or three feet below the floor surface, is a feature in many bathrooms, but in the average home its cost makes it prohibitive. Simplicity should be the guiding factor in the bathroom arrangement, and here, of all apartments, there is no room for display and show.

How and where the shower shall be arranged is dependent on the size of the room. A shower is a necessity, and its development has been commensurate with its need. Built correctly, placed properly, and provided with sufficient water power, it admirably serves its purpose. It can combine all these features if the installation of the water system is adequate, and the installation of the shower is entrusted to a competent firm.

The simplest form of permanent shower is the overhead spray placed above the built-in tub. Curtains afford ample protection against the water splashing outside the tub, or the more expensive plate glass folding leaves answer the same purpose. These leaves can be flattened against the wall when the shower is not in use.

Either arrangement obviates a partition in the bath room, or the need of a cabinet.

There is also the direct spray system, as contrasted with the overhead style, in which the water is driven directly against the body. The advantages of this system are that the hair does not get wet, and curtains or protecting walls are not required to prevent splashing.

Where the bathroom is of sufficient size, a separate compartment may be provided to house the shower. Here the complete type of shower, providing for both overhead and needle sprays (the latter directed from side pipes), can be installed. This is the ideal shower arrangement. Generally the compartment is enclosed with a glass door, with space left open above for the escape of steam.

A comparatively recent innovation in the bathroom is the fireplace. Its use is especially pleasing in the bathroom which serves the additional purpose of dressing room. This idea of the combination bath and dressing room is enjoying a real vogue at the present time. It requires a bit more space than the apartment serving a single purpose, but in the planning of the house this extra space can be provided. These two-fold rooms can also be arranged without the fireplace. Its use is not essential, and one can have an en-



BUILT-IN CABINETS, DRAWERS AND CUPBOARDS ARE PLEASING FEATURES IN A BATHROOM

tirely satisfactory bathroom-dressing room without this feature. As a bit of cheerful atmosphere, the fireplace of course is unequaled, but gay window drapes and pretty rugs will lend sufficient cheeriness to satisfy most people in its absence.

In the two-fold apartment, a dressing table is a necessity. This may be a simple table, or a low chest of drawers. In coloring it should follow the tint of the fixtures (white), or if a wood wainscot or wood trim of putty or gray is used in the finish of the apartment, the dressing table should correspond. A mirror, framed or not, as one prefers, should hang on the wall above, and a second mirror should be placed over the lavatory. Frequently the mirror above either of these features forms the door of a built-in wall cabinet.

Built-in cabinets, drawers, and cupboards, are features of most modern bathrooms. They provide space for the storage of towels, wash cloths, soap, and like accessories, and if the cupboard is of sufficient size it is often used as the linen closet. This arrangement is particularly feasible in the small house where space has to be utilized to the utmost advantage.

Where built-in features cannot be arranged a "handy closet," made of pine and finished in

white enamel, will be found a worth while accessory. It fits into a corner unobtrusively, and the amount of storage space it affords is really astounding. The closet is five feet high, eighteen inches wide, and thirteen inches deep. Inside are four shelves, ten inches apart, the topmost one enclosed like a cupboard. On the shelves may be arranged towels, etc., while the lowest and largest space is left for the bath towels. The enclosed cupboard shelf hides the shaving mug, powder box, and like necessary but commonplace things. The door which swings from below the cupboard shelf to enclose the rest of the closet is fitted with four racks, the top one two inches deep, holding six two-ounce bottles, the second one three inches deep, holding five four-ounce bottles, the third three inches deep, accommodating five eight-ounce bottles, and the lowest one four inches deep, devoted to the storage of rolls of bandages, absorbent cotton, salves, etc. Each bottle is plainly labeled so that no mistake can be made as to its contents. The front edges of the shelves are recessed making allowance for the racks and bottles when the door is closed. This closet complete affords adequate storage for all the accessories and necessities of the average bathroom, while it can be made at slight cost by a carpenter, or by any man handy in the carpentering line.

A more elaborate cabinet, finished in white enamel and decorated with stenciled design, matching the decorations of the toilet accessories, provides two small drawers at top, shelves for the weekly supply of linen, and a bin for soiled linen. There is also the simple white chest, containing two small drawers and two large drawers, as well as several other types, each possessing certain qualifications confined to its particular design, but all fulfilling the need of necessary storage space.

Scales, whereon one may keep track of vanishing or increasing pounds are adjuncts found in many bathrooms, as is the "private shoe shining shop" which can be conveniently tucked away in a corner when not in use. Both these features are procurable in white, which allows them to be easily cleaned.

Among the minor furnishings is the hamper used in the bathroom where the cabinet is not of sufficient size to include space for the storing of soiled linen. This feature is far more ornate than heretofore, and in place of the familiar wicker or rattan hampers, the shops are offering most attractive boxes, round or square, made of wood or tin, painted white and decorated with designs in polychrome.

Bottles, pomade boxes, and powder jars, num-

bered among the necessities of present day bathrooms, are very lovely in their new forms. They come in glass, crystal, or alabaster, simple or decorative, expensive or inexpensive. Frequently a row of bottles, containing arnica, witch hazel, alcohol, glycerine and rose water hand lotion, etc., with fired lettering in pink, blue, white or green emblazoned on the bottle surfaces, is ranged on a glass shelf with white enamel brackets and rail, above the towel rack, or in some other convenient space. Other new features are the built-in china accessories. They cover every need of the modern bathroom, and include soap dishes, towel racks, paper holders, tooth brush and tumbler holders, shelves, etc. They are cemented into the walls, becoming a part of the room. They are very durable, guaranteed not to crack or check, and not to stain or discolor, are easily cleaned with a damp cloth, and are absolutely sanitary.

Lighting is an important consideration in the bathroom. Happily the small, inadequate window of a few years past has been superseded by the full length window. This assures the room receiving its proper share of light and air. Artificial lighting is equally as important as natural lighting. Small wall lights, arranged where needed, or a single wall light, projecting just

above the dressing table or cabinet, with a second light above or beside the mirror over the lavatory, generally meet requirements. These may be shaded or not, as one prefers.

The concealed or inconspicuous radiator has come to be a modern bathroom feature. It provides adequate heat without usurping needed space. Of course many bathrooms have the regulation heater of the earlier type, ranged at the end of one wall. A pretty conceit is to cover the top of this style radiator with a cretonne or chintz hood, choosing the same material that is used for the window overdrapes. The chair or chairs, and the stool, may also show cushions of the same material.

For rugs there is a wide range from which to choose. They come in all colors and combinations of colors. If the cretonne window drapes are used, the rugs may well be plain, repeating some tint of the cretonne, bordered in a darker shade of the same color or contrasting color. Washable rugs are the most sanitary.

Last but by no means least is the choice of linen. The hitherto religiously followed custom of saving the best towels for guests, using cheap and often ugly assortments for family use, has given way to the better practice of investing a reasonable sum in linens for the use of the family,

and as a result the bathroom racks show attractive towels in charming designs. Even children take pride in keeping their special towels and wash cloths in order, and it is a good practice, whether the family consists entirely of adults, or of adults and children, to assign to each member a certain color. The importance of possession brings responsibility, and even busy, always-in-a-hurry Johnnie will pause a minute to carefully fold his Turkey red bordered towel so that the neatness of the rack will not be impaired.

CHAPTER XX

THE KITCHEN

IF one were to ask the modern housewife which apartment in her house she considered the most important, there would be no hesitation in her reply. Her kitchen is her domain, the place wherein she spends the majority of her working hours. It is only natural that its arrangement should be her special concern. A cheerful, convenient kitchen creates a cheerful, contented atmosphere. The bugaboo "drudgery" finds no foothold in its confines.

Happily, the vogue of the laboratory-like kitchen is at an end. Housewives have discovered that a kitchen can be colorful and still be spotless. As a result, the present day kitchen is the gayest and most attractive that has charmed the eye and gladdened the heart since the Colonial kitchen gleamed in its benign setting of blue and black and red pulled and braided rugs, spacious hearth, beamed ceiling, and shining pewter. Perchance it was the remembrance of the homey cheer of this old-time room that suggested the

idea of introducing color into the modern kitchen.

“Agreeable” and “efficient” are the adjective qualifiers that the careful home builder applies to the several interior features. If each meets the test, the ensemble is satisfactory. In the kitchen more than in any other apartment the worth of this test is apparent. The kitchen that “qualifies” is permanently satisfactory.

The hitherto common practice of apportioning the amount that was to be spent on the interior finish of the living room, dining room, bedrooms, bath room, and hall, devoting to the kitchen that which was left, is no longer in favor. The house-wife revolted at the unfairness of this allotment. As a consequence, the kitchen now receives a bit more than its proportionate share. This generosity it abundantly repays in its effect on the entire household.

First of all the kitchen should be compact. If possible, it should be “squarish” in shape. Ten feet by twelve feet is a favorite size. The logical location for the kitchen is on the north side of the house, which insures its being cool in summer. The heat usually found in this apartment will provide for its comfort during the winter months.

In houses of English design, the kitchen is placed beside the front door. This arrangement is a sensible one, for the turning about of the



LIGHT AND AIR ARE ESSENTIAL TO A SUCCESSFUL KITCHEN

kitchen from the rear to the front of the house endows it with an importance which demands consideration in its treatment commensurate with the prominence of its position. Many decorators contend that this feature, more than any other, is responsible for the development of the kitchen to the point of its present attractiveness.

Plenty of light and a cross draft are very vital to the success of any kitchen. Windows should be adequate in number to secure these results. The placing of the windows depends upon the placing of the other permanent features. Their type, of course, is governed by the architectural design of the exterior. Where their use is in harmony, casement or double hung windows are recommended.

Artificial lighting is equally important. It is essential to have a good light directly over the stove, and near each work table. An adjustable bracket light that swings out from the wall and gives one light wherever it is needed is a worth while consideration. Simple wrought-iron or enamel-finish fixtures with frosted bulbs are more satisfactory than the brass or cord fixtures as these soon become specked and unsightly.

The sanitary shell of the kitchen—the walls, ceiling, and floor,—must be chosen with regard to one's means. Painted walls which may be

washed are the usual choice. Wainscoting a third of the way up is a favorite feature, but it requires frequent cleaning to keep it in first class condition. Sometimes wall paper is used above the wainscot. This is practical when it is covered with a varnish that entirely protects it from steam and smoke, thus making the surface readily cleanable. Ordinarily, however, paint seems the best choice. It gives a plain background against which rich colorful curtains show to advantage.

For the ceiling, the most practical finish is the enameled hard wall plaster. Painted with two or three coats of paint, then with a coat of hard enamel such as hospitals use, it is almost everlasting. It is also non-absorbing and easily cleaned, two features that further greatly commend it.

For the floor, linoleum in plain or tiled pattern is an excellent choice. Frequent varnishings keep it in a state of polish such as one secures on a hard wood floor. Paint applied in two-tone combinations, such as a plain center with a darker border, or a green and white, or black and colored check, is also a good basis. Cement is another favorite flooring, which may be colored in the mixing or laid in two-tone block effects. If expense is not an item of consideration, cork and

rubber tilings are the floorings par excellence. They last a lifetime, and when properly laid are very beautiful.

The color of the walls and floor (the ceiling should always be in ivory, or cream), is a matter of personal preference. Each housewife has a definite color scheme in mind, and it is her privilege to work out the details to her own satisfaction. Only one restraining injunction is imposed. The scheme chosen must be bright and cheerful. The kitchen, of all apartments, has no room for the "useful" colors that won't "show the dirt."

The modern kitchen seems to require window drapes. Old English prints are the most quaintly "kitcheny," their colorings suggesting a Paisley shawl. Ginghams in checks or stripes, and light weight cretonne, are also much used. The prints and cretonne demand plain walls, not somber, but non-patterned walls, perhaps a creamy-yellow with a gleaming glint of gold, or a bright blue-gray with a tinge of rose. The gingham curtains, in gay colorings, are equally effective whether the wall is plain or patterned.

At this point it may be proper to consider for a bit the popular breakfast alcove. Where space cannot be devoted to the arrangement of a breakfast room, the alcove is a pleasing substitute.

It may lead off from one end of the kitchen, but it must be arranged beside a window. It should never be angled into a dark corner. Two settle-like seats, permanently attached to the floor, and placed on either side of a table, is the usual arrangement. Looking out upon posy-dotted grass-land in summer, upon fields of snow in winter, or just the colorful outline of the sky glimpsed above the adjacent house tops in city districts, the view will prove sufficiently attractive to engage the attention of energetic youngsters as they breakfast, and the "near-at-handness" of the alcove will save mother many steps in the serving of the first meal of the day. In the household where dinner is served a bit late, the alcove frequently serves as the children's supper room. It is hardly necessary to add that its finish should correspond with the kitchen in every respect.

Cupboards in plentiful number should feature every kitchen. There is nothing more important than to have plenty of room in which to store supplies and utensils. The old idea of building the cupboards to the ceiling is no longer in vogue. The low type dresser cupboards, within easy reach of the person who uses them, is the general selection. Frequently, rows of shelves and hanging dish-closets, made artistic by the use of bright-colored paint, are introduced. The built-

in corner cupboard is likewise very popular. In its absence, the kitchen cabinet is always found. This feature is a real boon to the housekeeper. It concentrates her work, and saves her many steps. Heretofore, the cabinet was movable, that is, it was not built into the house, but to-day architects are increasingly favoring its inception as a stationary and essential part of the kitchen equipment.

Shelving units are new features that have struck the popular fancy. A few units can be purchased at first, and as others are needed, they can be procured and bolted on to the first lot just as are sectional bookcases.

Then there are cabinets for miscellaneous uses, made to fit corners as well as flat spaces. These include the sink closet, in which to store the sink soap, swabs, and brushes; the broom closet; the table leaf closet; the closet for vases and flower baskets, as well as many others. Any type of cabinet you need, dealers and manufacturers will secure for you. If your need is something that the dealer has not in stock, or if it happens to be a new suggestion, he will pass it along to the manufacturer, and your order will be efficiently executed.

A built-in feature often made to serve a double purpose is the refrigerator. Many people con-

tend that the refrigerator should be arranged in a separate compartment, as, for instance, the entry-like enclosure. Space, however, does not always permit of this placement, and should it happen that the refrigerator has to be built into the kitchen, its top can be made to serve as a work table. A vitrolite slab will effect the transformation. The beauty of vitrolite is, that it is acid resisting, and does not absorb odors. Even garlic can be cut on it, and, after being wiped off, anything else can be cut on it without fear of the garlic taste being transmitted.

The refrigerator is always iced from the outside, and if it is also screened on the outside, it can be used in the winter season as a cold closet. This is an arrangement, space-saving and practical, that many housewives will find convenient.

Kitchen routine may be summed up in the various processes of preparing, cooking, serving, and clearing away a meal. This necessitates that the sink, range, shelves, or kitchen cabinet, be arranged in pleasant proximity. There is a diversity of opinion as to the ideal arrangement. Some contend that the sink and stove should face each other, the working and storage shelves or kitchen cabinet being placed against a right-angled wall. Others hold that the stove should be placed on the same side of the wall as the sink,



A PLENTIFUL NUMBER OF CUPBOARDS ADDS GREATLY TO THE
CONVENIENCE OF A KITCHEN

with the shelves and cabinet in the adjoining wall close to the sink. A third idea is to have the sink and shelves or cabinet together, with the stove nearer the cabinet than the sink. It is impossible to lay down a hard and fast rule in an arrangement of this kind. Conditions and personal preference are the governing factors.

The sink should always be placed beneath a window. It should be proportioned to the height of the housewife who is to work at it. Thirty-six inches from the floor is the height which suits most women. It should be sufficiently deep to prevent the dishwater from splashing over the top. Fitted with a stopper, it is an excellent place for washing dishes, and preparing vegetables and fruits for canning. A drain board on each side of the sink is an ideal arrangement, but if this cannot be provided, then have the board on the side nearest the dish cupboard. The cupboard should always be located at the *left* of the drain board, as one naturally works from the right to the left in the washing, drying and putting away of dishes.

The material from which the sink shall be constructed is an important consideration. Porcelain is the best and likewise the most expensive material. Enameled iron is a close second, and a bit cheaper. Both are considerably more ex-

pensive than iron or slate, but one or the other should be chosen, for the satisfaction either affords amply warrants its extra first cost.

The coal range has at last been relegated to oblivion. Either a gas or an electric range takes its place. Both are vastly cleaner, and in the summer season are particularly welcome in the small kitchen where sustained heat creates a heavy atmosphere. They are procurable in black, white and gray enamels, permitting a variety of choice in the way of coloring.

The labor saving devices that have come to the aid of the busy housewife are too well known to need comment here. Sufficient it is to say that most of these devices are well worth while, and the housewife so far as she can, should avail herself of all possible aid along this line. Of course, some features that appeal to one woman do not hold the slightest interest for another, but happily the features are sufficiently diversified to meet the requirements of all.

The same is true of pots and pans, cooking utensils and china. Suggestions might be offered as to what they should consist of, and how they should be arranged, but the writer knows from experience that housekeepers have ideas—set ideas, too—in regard to such matters. If the arrangement of the kitchen paraphernalia suits

the housewife it is to serve, there is no suggestion that could be offered which would better her requirements.

When one comes to the point of furnishing the kitchen, the table and its relatives engage attention. These, of course, must be enduring in quality, and correct in size. The table top is naturally the all important matter. Heretofore this feature was the storm center of serious discussion. Happily, enamel and vitrolite have solved the perplexing problem, and either, if procured from a reliable manufacturer, is sure to give satisfaction. Of course there are numerous other tops, such as glass, marble, white metal, zinc, wood, and composition, but in the average household either enamel or vitrolite will be found adaptable for all purposes, and satisfactory under all conditions. The ordinary table length is from three to seven feet, depending upon the size of the kitchen. There are usually from one to three tables in use, more often two. The legs of most of the better grade tables are tipped with metal to keep them unspotted from the washings of the floor. It is a good plan to have even the cheaper tables provided with these tips, as they keep them from wearing, and help them maintain the rigidity that is so essential.

Two or three chairs—substantial, comfortable

chairs—find placement in the kitchen, as does a stool that can be slid under the cupboard shelf when not in use. A settee is another comfortable adjunct in the kitchen if room space permits it. Placed under the rack on which the cook books are arranged, it provides a cosy seat upon which the housewife can relax while she peruses a book in quest of some wanted recipe. These various furnishings may be highly decorative in their coloring, such as brightly painted peasant pieces —blue with red flower decorations, for instance,—perhaps combined with red and white checked curtains, with red, white and blue cotton rugs, which are easily tubbed.

Color in the kitchen is the order of the day, and there is every reason why it should be so. The glowing warmth of red, blue, green, orange or lemon yellow, calls forth a responsive glow in the heart of the busy housewife, and the cheeriness of color harmony makes the distinguishing difference which drives drudgery out of the kitchen and allows contentment to come in.

CHAPTER XXI

ARTIFICIAL LIGHTING

THE proper lighting of the various rooms in the house is as important as the choice of color, or the selection of furniture. Lighting is as much a part of the scheme of decoration as the wall finish, or the window drapes. Appreciation of this fact has been evident the last few years, resulting in the discarding of the oft times ugly and always inadequate center chandelier, with its globes placed high above the head line, throwing a glare of light upward instead of downward. To-day, we are dependent primarily upon side fixtures and lamps for our artificial illumination, an arrangement which is sensible as well as satisfactory. These fixtures and lamps present interesting possibilities in the way of artistic treatment, and one needs only a bit of ingenuity to make the most of the opportunities offered.

Some experts contend that the lighting fixtures in the average room are placed too high. They prescribe six feet or a bit lower as the ideal height at which to arrange them. This is a mat-

ter of small import to the average householder, however, who uses the side lights for general illumination, depending upon a lamp or lamps to furnish the proper light for reading. Of course, fixtures must be placed so that they will not appear grotesque or awkward, but whether they shall be six feet from the floor, or a bit higher or lower, is a matter governed chiefly by the height of the room, and personal preference.

The second expert prescription is not so readily transgressed. Whatever the height of the fixtures, the lights must always be subdued. This is accomplished either by using frosted bulbs, or by employing shades. Nothing is so annoying as the glare of unshielded lights, and their use is never permissible.

Fixtures are sufficiently varied in type to meet all needs and satisfy all demands. They simulate old-time candelabra, scenes, lanterns, prim containers holding aloft a candle, and numerous like devices. They come in a variety of finishes, and are also procurable in plain metal, so that they may be painted to harmonize with the wood-work, or any color one fancies.

In the hallway, a reproduction of a Colonial brass lantern, wired and fitted to look like an old-fashioned candle, is particularly attractive as the central lighting fixture. A row of bulls' eyes

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above the entrance door, or a few sconces placed where needed, will complete the illumination.

In the living room and dining room, bracket lamps, with their dangling prisms, are interesting features, if the general atmosphere is old-timey. Their arrangement and number depend upon the size, shape, and finish of the room.

For the bedroom, ivory painted fixtures with chintz or silk shades add a note of attractiveness, while for the nursery or children's room, a favorite fixture is a little Dutch lassie, standing beside a candle, holding an open umbrella which serves as a shade.

In every room there should be sufficient light, but never an over-abundance. Science has proved that too much light is more injurious to the nerves and muscles of the eyes than too little. There should be no exposed light source in any room. The filaments or the flame should be so shaded that the direct rays will not shine into the eyes of a person sitting or standing. A brilliant light, falling within the range of any reflecting surface, such as the page of a book, or a white or very light colored wall, hurts the eyes. Keep these facts in mind in the arrangement of your lighting fixtures, so that the comfort of your family and friends will be assured. It is such seemingly superfluous details that count so much

in the final reckoning, and you cannot afford to disregard even the most trivial.

In addition to the fixtures, a sufficient number of plugs must be provided to which to attach the electric lamps that are to be used.

The choice of fixture is simply a question of what best suits one's need. Whether shades or frosted bulbs shall be used depends on the same requirement. If shades are used, they should follow the coloring of the window drapes, in contrast with the wall against which they are prominently displayed.

In the case of the lamp, no latitude of choice as to the shade is allowed. A lamp must always be shaded, and the light thrown downward. A lamp is the most fascinating accessory offered the housewife upon which to exercise the magic of ingenuity. Likewise it is the most difficult to satisfactorily purchase. There are so many points to be taken into consideration in its selection. A lamp has a definite function to fulfil—to give light. This is the first consideration. If it is to be placed on the center table in the living room, it must give good reading light, hence its shade must be so arranged that it does not shield the light too much. Secondly, its design must be pleasing, and in harmony with the room in which it is to be placed. Lastly, the color of the shade

must correspond with the general color scheme.

There are many lamps and shades which are sold complete, the shades being designed to match the standard. Such lamps are admirable if they happen to meet the need of the purchaser. Unfortunately, however, very often they do not. We enter the Lamp Department of a store, having well in mind the particular lamp or lamps we must acquire. The bewildering array that confronts us is confusing. This is the time to exercise caution. A lamp that may be wholly admirable in such a setting is apt to prove anything but admirable in the setting to which we assign it. It is a great mistake to purchase a lamp just because we happen to like it in the store. The fascination of a lovely lamp is undeniable, but if it is inharmonious with its surroundings, its loveliness is of little avail.

Of course, where expense is not a consideration, we can purchase lamps suitable for every environment that we may prepare for them. Most of us, however, have to be economical, therefore, we have to purchase carefully. By looking about a bit, we are often able to discover lamps of excellent design in mahogany or walnut, suitable for our living room or den, as well as painted ones for use in the bedroom. Shades in a variety of shapes, sizes, colors, and materials are also of-

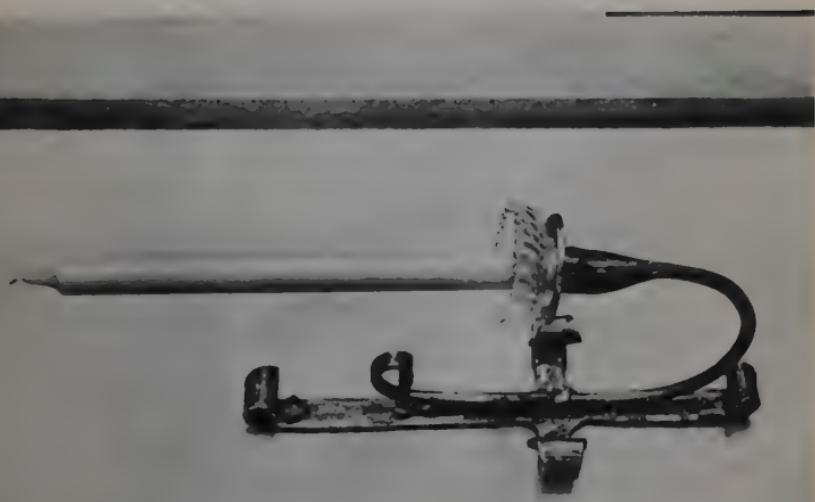
ferred for our consideration. Likewise, there are Chinese lamps that are quaintly charming, and fit into many schemes of decoration. Some have pottery bases and oddly fashioned paper shades; others have metal bases and wicker shades.

If none of these lamps suits our needs, the best plan is to make our own. Specially made lamps of this character are sure to suit our scheme of decoration, and they have the added advantage of being inexpensive. We can choose a good pottery jar and have it converted for using oil or electricity, as we prefer. Even the humble bean pot can be made the basis for a very lovely lamp. The beauty of these jars and pots is that they come in all colors, as well as in a wide range of shapes, making them adaptable for any scheme we have in mind. Fitted with shades in silk, cretonne, paper, or wicker, these pottery lamps are wholly charming, and if we cannot purchase the shades we need, we can make them.

A shade of dotted lemon swiss, finished with a fringe, is charming combined with a black, squat pottery base, the bottom encased in wicker. Stenciled or embroidered decoration on grass cloth or linen—bright colors on a light ground—affords another pleasing shade, as does cross stitch in blended tones worked on Delft blue or rose linen. Silk, in Dresden colorings, finished

A TYPE OF SIDE LIGHT WHICH IS VERY ATTRACTIVE

THIS QUAIN'T CANDLE WALL BRACKET IS A DECORATIVE FEATURE



with a cream white fringe, makes a pretty shade for a bedroom lamp, as does English chintz covering a drum shaped shade.

An old brass or mahogany candlestick will make a lovely and inexpensive bedside or small table light, as will a Colonial glass candlestick in square or hexagonal design. A hole bored through the base for the wire, and a socket fastened at the top, effects the transformation.

The coloring of the shade should follow that of the window drapes. If the window drapes are patterned, and the shade is plain, the color should repeat an emphasized tone in the drapes. Occasionally, the shade strikes a new color note. This is permissible, providing this odd coloring gives a touch of character, and does not upset the harmony. Yellow, tan, buff, gold, flame, orange, and golden green, are all attractive shade colorings, and the paler, more delicate tints, are likewise effective, where softer illumination is desired. Frequently colors are very different by day than by artificial light. Thus a certain colored shade unilluminated is the right note in the room in daylight, but at night it becomes a jarring incongruity. This can be remedied, however, by having the lining of the shade a stronger or more luminous color which will strengthen the outer color and give the proper glow.

The shades of the stationary fixtures—the wall sconces, brackets, etc.—should always correspond with the coloring of the shade of the lamps. The same material can be used in the fashioning of these fixture shades as is employed in the shades for the lamps, or, if one prefers, the attractive little candle screens may be used instead.

Lastly, we have candles to aid in our scheme of decoration, and to fulfil their part in the illumination of our rooms, whenever and wherever needed. Candles in pretty holders find placement in most of our rooms, and while they are generally employed more for their decorative qualities than for their usefulness, when necessity requires, they do their bit in the useful line most admirably. There is not a color scheme for which a candle and holder cannot be found. They are procurable in every color imaginable, and the holders are frequently decorated in floral motifs. Then, too, there are the always lovely brass, glass, silver, and crystal candlesticks, as well as the quaint candelabra, genuine or a reproduction, with their dangling prisms that catch and reflect the sunlight.

In the living room and dining room, bayberry dips are frequently used. When lighted, they give forth a pungent odor that pleasantly permeates the room. In their soft green gowns they

stand proudly erect in any holder in which we place them. They add a quaint, old-timey touch, reminiscent of Puritan days, and the creative genius which evolved their fashioning.

Whatever their coloring, and however used, candles are fascinating bits, and our lighting scheme would be incomplete without them. They stand on the mantel shelf, adorn a table top, repose on the desk ledge, or grace the dining table, with equal impartiality and charm, and in their modern garb and setting, they rise above their holders, serenely confident of their worth.

CHAPTER XXII

A LITTLE HOUSE BY THE RIVER

THE designing of the small house is a problem which has taxed the ingenuity of both architect and would be house owner, but to-day it has passed the experimental stage, and has become a permanent factor. As we discover them at every turn of the road, they range from Colonial to Italian, from Spanish to Mongrel—in fact they lead through every phase included in house design.

The architect of to-day feels that the successful small house is one of his hardest problems—this making much out of little. Fortunate is he who has successfully solved the question and chosen most carefully, permanent furniture that takes little space, realizing that it must conform with the period of architecture depicted in the house.

A notable instance comes to mind—that of a charming livable, desirable house, reconstructed from what was originally an ice house. It teaches us a lesson in its present condition of remodeling lines that are well worthy of study,

for here the mediocre homely little building has taken on an air of appealing charm. It is to-day the summer home of a decorator, in fact it is doubtful if any one else could have seen possibilities in its straight unpromising lines, or the making of a place so odd and yet so full of suggestions that he who runs may read. What is more, it teaches one to practice that which has already been preached.

Would you care to come with me inside this unique home, that you may the better follow the combinations that the owner has conceived—studying it from the exterior as well as the interior viewpoint? In the former most attractive is the combination of black and white, broken by roof line and shutters of jade green, while the lattice over which roses will soon be clambering is fastened to the house, breaking wall spaces most interestingly. There was method in the planting of the little old-fashioned garden where sweet flowers perfumed the air and color schemes made a happy frame.

Let us saunter into the living room that we may the better study its decorative possibilities. Surely we find it marvelously gay, clad in its summer gown of orange, green and yellow pieces of peasant furniture which has come so consistently into fashion to-day, being most adaptable

to summer homes where lively colors for interior decorating have been decreed.

This room is done in a charming color scheme of walls painted lemon yellow with jade green trim which is most decoratively set off, through the use of yellow check gingham curtains, finished with tiny ruffles and topped with a valance of wood, exquisitely painted to match the color tones used throughout the room. Green and cream slip covers finished in tailored effects, have been pulled over the furniture, the tones of which are repeated in the old color prints hung here and there along the wall, while a soft note of lavender is introduced by the placing of both Spanish and Italian pottery. The lively combination of colors so harmoniously interwoven can but lend to the room a most distinctive air.

A short, straight stairway leads to the second floor where there are but two bedrooms, small, but complete as to furnishings, the one being distinctly known as the master's room, while the other is set apart for the coming of some favored guest. There is a suggestion here of the cottages discovered in Normandy and Brittany, that lies not only in the whitewashed walls but in the little tuck away bedsteads that huddle close against the wall. This is enhanced by the old Portuguese hangings of cotton chintz used as coverings for the beds.

But the charm of it all, is the cute little balcony which so invitingly coaxes one to spend a moonlight evening gazing at the starry sky or at the rippling wavelets dashing against the shore just below, causing one to feel as if he were sailing down a winding river, while in reality this is but a replica of the river houses we find while motor-ing through France.

So this charming "*la Chaumière Toquee*" which stands so enticingly near the river's brink is renewing its youth amid gay surroundings. During the summer months the lure of five o'clock tea tolls many a guest inside the house, while the midnight hour hears a splash in the water below as the master or one of his guests indulges in a wattery nightcap before retiring. Then when Jack Frost lays his icy fingers on the little house and the water sparkles with its surface of frozen ice, the music of the jolly skaters hold-ing revelry here, gives to the little cottage, during the desolate season, a feeling of festivity.

However of small houses and their fitment there is literally no end and to be congratulated is the house owner who is enabled to hold out such a jolly bit of gayety as has been found here, at the little ice house in the Connecticut valley, a happy cheery little home created through the influence of an artful decorator.

THE END

